

Authentic **GUITAR-TAB** Edition  
Includes Complete Solo's

# PANTERA

GUITAR ANTHOLOGY SERIES



PARENTAL  
ADVISORY  
EXPLICIT LYRICS

# PANTERA ANTHOLOGY

## GUITAR TABLATURE EDITION

|                              |     |
|------------------------------|-----|
| 13 STEPS TO NOWHERE          | 5   |
| BECOMING                     | 10  |
| DRAG THE WATERS              | 15  |
| COWBOYS FROM HELL            | 26  |
| HERESY                       | 36  |
| THE GREAT SOUTHERN TRENDKILL | 46  |
| I'M BROKEN                   | 53  |
| I CAN'T HIDE                 | 62  |
| SHEDDING SKIN                | 70  |
| MOUTH FOR WAR                | 80  |
| STRENGTH BEYOND STRENGTH     | 89  |
| SUICIDE NOTE PT. I           | 96  |
| SUICIDE NOTE PT. II          | 100 |
| THIS LOVE                    | 108 |
| THE UNDERGROUND IN AMERICA   | 117 |
| WALK                         | 128 |
| WAR NERVE                    | 136 |
| WHERE YOU COME FROM          | 143 |

\*All gtrs. tuned down approx. 1½ steps:

⑥=C ③=E  
⑤=F ②=G  
④=B ①=C

**Moderately slow: Tempo I (♩ = 84)**

**Intro:**

\*Pitch falls somewhere between 1 & 1½ steps down.      \*\*Two gtrs. arr. for one.

E5  
 N.C.  
 slight P.M.  
 TAB  
 2 0 7 5 6 7 5 7 7 5 6 7 5 7 12 13 14 12 14 14 12 13 14 12 14 14

© 1996 WARNER-TAMERLANE PUBLISHING CORP., METAL MAGIC MUSIC, RESS MUSIC  
DIAMOND DARRELL MUSIC, ABADABA MUSIC and COTA MUSIC, INC.  
All Rights Administered by WARNER-TAMERLANE PUBLISHING CORP.  
All Rights Reserved

**Verses 1 & 2:**

VERSES 1 & 2.

E5 Bb5 E5 Bb5

1. Your win - dows board - ed up, your pri - vate lives ex - posed.

### Riff A

**KIM A**

3 3 3 3 3 3 3 3

slight P.M.


**TAB**

2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0



1 2 0 1 0 2 5 7 5 0 7 5 7


**w/Riff A (Gtr. 1) 3 times**



**Chorus:**

Chorus:  
Eb5/Bb

To Coda  N.C. D.S.  al Coda



Thir-teen! Thir-teen! Thir-teen! Thir-teen! Thir-teen! Thir-teen steps! Ah! \_\_\_\_\_

[illegible]

*Coda*

Coda N.C. N.C. (B $\flat$ 5)

Leads to no - where! Your back - lash dis - lo - cates, an

**Bridge:**

Coda

N.C.

N.C.(B♭5)

Leads to no - where!

Your back - lash dis - lo - cates, an

Gtr. 1 1/4

TAB

N.C.

un - time - ly reign of doom!

TAB: 1 4 5 6 1 4 5 6 1 4 5 6 1 4 5 6 4 1 5 2

N.C.(Bb5)

The wolf poked with the stick, a - waits with can - cer - ous breath!

TAB: 1 4 5 6 1 4 5 6 1 4 5 6 1 4 5 6 1 4 5 6 1 4 5 6 1 4 5 6

N.C.

Db5/Ab

Cb5/Gb

N.C.(Bb5)

Leads to no - where! Out - sid - ers still sup - pose,

TAB: 4 1 4 6 4 2 1 4 5 6 1 4 5 6 1 4 5 6 1 4 5 6

N.C.

there's ho - ly streets to roam! (15ma)

TAB: 1 4 5 6 1 4 5 6 1 4 5 6 1 4 5 6 4 1 5 2

A.H.

**Slower: Tempo II (♩. = 48)**

**Interlude:**

N.C.

**Lies!**

**Yeah!**

**Gtr. 2**

**\*Gr. 2**

**Gtr. 1**

w/wah wah

\*Two gtrs. arr. for one.

**Tempo I (♩ = 84)**  
N.C.(E5)

*Outro:*  
E5      Bb5

The musical score for "We'll" is presented in three staves. The top staff is a vocal line in treble clef, key of D major, and 3/4 time. It begins with a whole rest, followed by a double bar line, then a 2/4 time signature change, another whole rest, a final double bar line, and a 4/4 time signature change with a half note D. The lyrics "We'll" are written below the final note. The middle staff is for guitar (Gtr. 1) in treble clef. It starts with a 15-measure rest (15ma) indicated by a bracket and dotted line. The music then continues with eighth-note triplets in 2/4 and 4/4 time signatures. The bottom staff is a bass line in bass clef, labeled "TAB" on the left. It includes fret numbers (e.g., 20, 25) and corresponds to the guitar part's timing and notes.

[illegible]

Chorus:  
E♭5/B♭

Thir-teen! Thir-teen! Thir-teen! Thir-teen! Thir-teen! Thir-teen steps!

TAB

**Verse 2:**  
A backwards swastika,  
The black skin riddled in lead.  
A nazi gangster Jew,  
It beats a dog that's dead.  
It's in to use the slang,  
Outbreak of gun roulette.  
The cross slants to the side,  
Will prove the damndest yet.  
(To Chorus:)

⑥=D    ③=F  
⑤=G    ②=A  
④=C    ①=D

Words and Music by  
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,  
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

w/Rhy. Fig. 1A (Gtr. 2)  
*Play 4 times*  
**No Chord(E5)**  
 Rhy. Fig. 1

**Intro:**  
**D5/A**  
Gtr. 1

**Verse:**  
**Half-time feel**  
**N.C.(E5)**

end Rhy. Fig. 1

**N.C.(E5)**

Gtr. 2  
Rhy. Fig. 1A

Gtr. 2  
Rhy. Fig. 1A

8va

end Rhy. Fig. 1A

*f* w/Gtr. synth. effect

19 19  
16 16



F#5 G5 N.C.(E5)

F#5 G5

birthed its gift.

P.M. P.M. P.M. P.M. P.M. P.M.

1 0 0 1 0 0 4 5 2 3 0 0 1 0 1 0 0 0 1 0 1 0 0 0 4 5 2 3

Double-time

N.C.(E5)

W/RHY. FIG. 1A (GTR. 2) (4 TIMES)

F#5 G5

No more. The small one, the weak one, the frightened one.

P.M.

0 0 2 1 0 0 2 1 0 0 2 1 0 0 2 1 0 2 5 3

N.C.(E5)

F#5 G5

Run - ning from beat - ings, de - flat - ed, I'm be - com - ing

P.M.

0 0 2 1 0 0 2 1 0 0 2 1 0 0 2 1 0 2 5 3

N.C.(E5)

F#5 G5

more than a man. More than you ev - er were.

P.M.

0 0 2 1 0 0 2 1 0 0 2 1 0 0 2 1 0 2 5 3

N.C.(E5) F#5 G5

Driv - en and burn - ing to rise be - yond Je - sus! \_\_\_\_\_

P.M. ....

0 0 2 1 0 0 2 1 0 0 2 1 0 2 5

**Chorus:**  
Half-time feel

B5 A5 D5/A w/Fill 1 (Gtr. 2) (B5) (A5) D5/A

I'm born a - gain \_\_\_\_\_

P.M. .... P.M. ....

9 7 5 0 0 5 2 7 6 5 0 0 5

B5 A5 D5/A

with snake's eyes. \_\_\_\_\_ Be - com - ing \_\_\_\_\_

P.M. ....

9 7 5 0 0 5 2

**Fill 1**  
Gtr. 2

7 6 5 7 6 5

w/Fill 1 (Gtr. 2)  
(B5) (A5)

D5/A

1.

Double-time

God - size.

P.M. ....1

w/Rhy. Fig. 1A (Gtr. 2, 4 times)

N.C.(E5)

F#5 G5

Err!

P.M. ....1

N.C.(E5)

F#5 G5

N.C.(E5)

P.M. ....1

P.M. ....1

F#5 G5

N.C.(E5)

F#5 G5

P.M. ....1

P.M. ....1

2. Double-time  
D5/A

To Coda ☐

Yeah!

Interlude:

Play 4 times

N.C.(E5)

(Bass gtr. imitates Rhy. Fig. 1)

F#5 G5 D5/A

D.S. % (2nd ending) al Coda ☐

w/Gtr. synth sound effects

Coda  
☐

Play 4 times

N.C.(E5)

F#5 G5

E5

(2nd time) God - size. —

P.M. ————

P.M. ————

F#5 G5

E5

F#5 G5

P.M. ————

Additional Lyrics

Verse 2:

I found my life was slipping through my hands.  
Perhaps through death my life won't be so bad.  
I can see you, can fuck you, inside of you.  
Staring through your eyes.  
Belittle your friends to serve me, to suck me, to realize my saving grasp.  
I of suicide. I the unlord.

# DRAG THE WATERS

Words and Music by  
VINCENT ABBOTT, DARRELL ABBOTT,  
PHILIP ANSELMO and REX BROWN

All gtrs. tuned down 1½ steps:

⑥=C♯ ③=E  
⑤=F♯ ②=G♯  
④=B ①=C♯

Moderately ♩ = 126

Intro:

N.C.

\*Gtr. 1

*f* w/heavy dist. P.M. ---

\*Gtr. 1 doubled.

F5 E5 F5 E5 N.C.

Blah, wah!

Rhy. Fig. 1

P.M.

w/Rhy. Fig. 1 (Gtr. 1) 3 times

F5 E5 F5 E5 N.C. F5 E5 F5 E5 N.C.

## Verses 1 &amp; 2:

F5 E5 F5 E5 N.C.

F5 E5 N.C.

1. A smack on the wrists is the words- from the mouth of the out -  
 2. See additional lyrics

Gtr. 1  
Rhy. Fig. 2

T  
A  
B

F5 E5 N.C.

- sid - ers, law - yers, po - lice. — A small price to pay — for the dope —

T  
A  
B

C5 B5

— and the guns — and the rape, it should all — be o - kay. — Your

end Rhy. Fig. 2

T  
A  
B

w/Rhy. Fig. 2 (Gtr. 1)

F5 E5 N.C.

fa - ther is rich, he's the judge, — he's the man, — he's the god — that got your sen - tence re - duced. —

F5 E5 N.C.

— But in the back of his mind, — he well knows — what he'd find — if he looked —

Chorus:  
F5 E5

— a lit - tle deep - er in you. — In you! —

Gtr. 1

P.M. ....

F5 E5 N.C.

Drag the wa - ters some more. — Like nev - er be - fore. —

P.M. ....

(G5)

Whoa! Ah! How!

P.M. ....

(A5)

Yeah! How! Yeah!

P.M. ....

w/Rhy. Fig. 1 (Gtr. 1) 4 times

C5/G D5/A Eb5/Bb F5 E5 F5 E5

How! \_\_\_\_\_ Whoa!

PM. .... 1 PM. .... 1

TAB

(3) 5 3 3 5 3 5 (3) 5 3 3 5 3 3 5 7 8 8 8 8

N.C. F5 E5 F5 E5 N.C. F5 E5 F5 E5

Drag the wa - ters some more. \_\_\_\_\_ Like nev - er be - fore. \_\_\_\_\_

N.C. F5 E5 F5 E5 1. N.C. 2. N.C.

Drag the wa - ters some more. \_\_\_\_\_

Interlude:

F5 E5

Gtr. 2

*f* grad. bend w/flanging & echo effects, & wah as filter effects hold

TAB

15 14 15 14 15 14 15 14 (14) 12 14 (14) 17 15 12 17 17 15 12 17 17

Gtr. 1

TAB

3 2 0 3 2 0



F5 E5

1 1/2

grad. bend 1/2

TAB

15 12 17 17 15 12 x 17 15 12 17

2 (2) 2 0 2 0 2 0

5 (5) (5)

F5 E5

Guitar Solo:  
N.C.  
Gtr. 2

w/flange echo & wah used as filter

P.M. ....

TAB

5 7 5 7 7 5 7 9 7 9 9 7 9

9 2 0 0 0 0 0

w/delay ....

1

1

TAB

7 9 7 9 9 7 9 7 (3) 9 8 9 10 8 9 0 9 12 8 8 10 (8) (8) 14 12 (14) 14 12 14

2 0 2 0 2 5

\*Tap string while holding bend.

(F5) (E5)

First system of musical notation. The treble staff contains a melodic line with triplets and slurs. The tablature staff (TAB) shows fret numbers: 12, 15, 12, 15, 12, 15, 12, 15, 12, 15, 12, 15, 12, 15, 12, 15, 12, 15, 12, 15. There are triplets indicated by a '3' over groups of notes.

Second system of musical notation. The treble staff has a melodic line. Below it is a staff labeled "P.M." (Pedal Point). The tablature staff (TAB) shows fret numbers: 1, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

(F5) (E5)

Third system of musical notation. The treble staff has a melodic line. Above it is a staff labeled "8va" (octave). Below the treble staff is a staff labeled "w/delay 1 1/2". The tablature staff (TAB) shows fret numbers: 15, (15), (15), 10, 17, 15, 17, 18, 19, 19, 17.

Fourth system of musical notation. The treble staff has a melodic line. Below it is a staff labeled "P.M." (Pedal Point). The tablature staff (TAB) shows fret numbers: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

(8va)

Fifth system of musical notation. The treble staff has a melodic line. Above it is a staff labeled "w/delay 2 1/2". The tablature staff (TAB) shows fret numbers: 15, 17, 17, 18, 17, 19, (19), 20, 19, 20, 20, 21, 20, 22, 20, 22, 22, 22, (22), (22).

Sixth system of musical notation. The treble staff has a melodic line. The tablature staff (TAB) shows fret numbers: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

Chorus:  
w/Rhy. Fig. 1 (Gtr. 1) 4 times

F5 E5 F5 E5 N.C. F5 E5 F5 E5 N.C.

Yeah! Ha! Drag the wa - ters some more. — Like nev - er be - fore

8va

Gtr. 2

1 22 1 22

TAB

F5 E5 F5 E5 N.C. F5 E5 F5 E5 N.C.

Drag the wa - ters some more. —

1 3 1 3 1

12 7 7 (7) 12 14 14 14 14

TAB

Double-time feel

F5 E5 F5 E5 N.C. F5 E5 F5 E5

Drag the wa - ters some more. —

Gtr. 2

2 2 1/2

14 (14) (14) (14)

Gtr. 1

PM. PM. PM. PM.

1 2 0 2 0 2 5 1 2 0 0 0 1 0 0 0 0

TAB

N.C.

F5 E5

F5 E5

N.C.

Like nev - er be - fore. Drag the wa - ters some more..

TAB

TAB

F5 E5

F5 E5

N.C.

TAB

TAB

See what it is— in - side that fuck - in' lie. Huh! Huh!

*Outro Chorus:*  
Half-time feel  
w/Rhy. Fig. 1 (Gtr. 1) 2 times

Huh! Huh! Ah! —

Drag the wa - ters some more.— Like nev - er be - fore.—

Drag the wa - ters some more.— Ah!

\*Gtr. 2 ad libs. trem. bar dives, pick scrapes and feedback until end.

Drag the Waters - 11 - 10  
0223B

w/Rhy. Fig. 1 (Gtr. 1) 4 times

F5 E5

F5 E5

N.C.

F5 E5

F5 E5



N.C.

F5 E5

F5 E5

N.C.

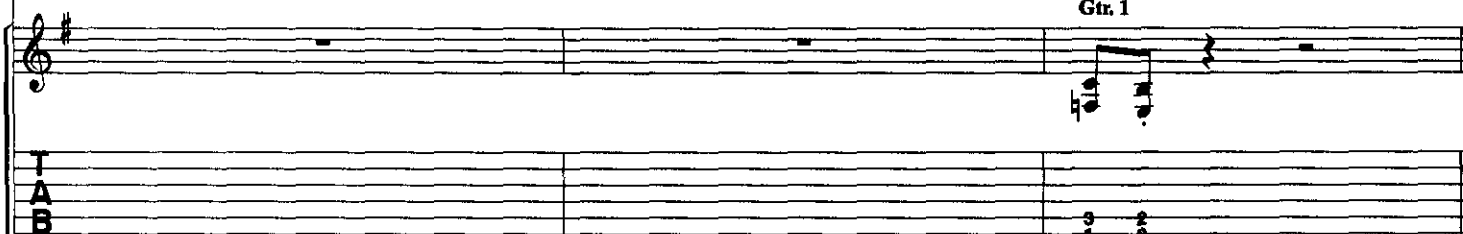
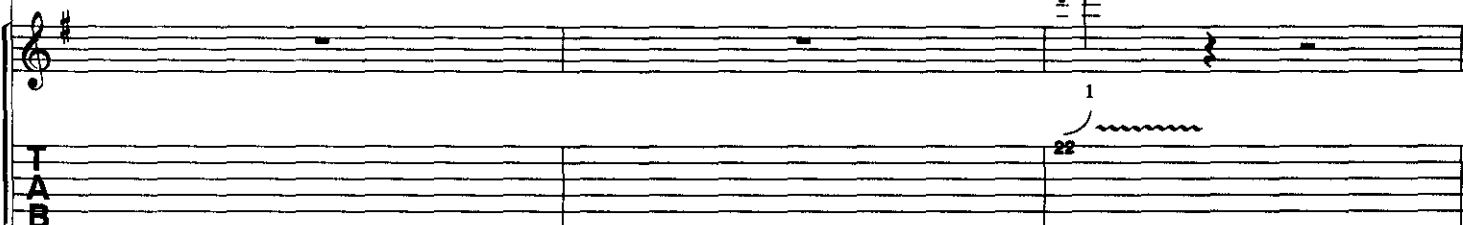


F5 E5

F5 E5

N.C.

F5 E5

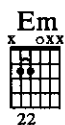
Gtr. 2  
8va

## Verse 2:

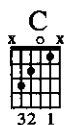
Sweet is the slice and the lips  
 You're gonna have that woman.  
 She is your favorite lay.  
 Promised, you swore, that no one had been there  
 And she was gonna keep it that way.  
 Let it move in, you got thin  
 And got high and your money went  
 And so did your friends.  
 But she's by your side and her smile  
 Cannot hide the premonition of the beckoning end,  
 The end.  
 (To Chorus:)

# COWBOYS FROM HELL

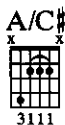
Words and Music by  
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,  
REX ROBERT BROWN and PHILIP HANSEN ANSELMO



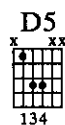
22



32 1



3111



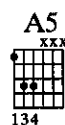
5fr.

134



6fr.

134



5fr.

134

Moderate rock ♩ = 116

Intro:

Gtr. 1 N.C. Riff A end Riff A

w/dist., flanger

TAB

w/Riff A (Gtr. 1) 2 times

Gtr. 2  
Riff B

f w/dist. P.M.

TAB

w/Fill 1 (Gtr. 3)

end Riff B

TAB

Fill 1

Gtr. 3

w/dist. f

TAB



## Gtrs. 2 &amp; 3

PM. ....| PM. ....|

TAB

0 3 0 3 2 0 3 1 3 0 3 1 2 0 0 3 0 3 2 0 3 1 3 0 3 1 2 0

PM. ....| PM. ....|

TAB

0 3 0 3 2 0 3 1 3 0 3 1 2 0 0 3 0 3 2 0 3 1 3 0 3 0

PM. ....| PM. ....|

TAB

0 3 0 3 2 0 3 1 3 0 3 1 2 0 0 3 0 3 2 0 3 1 3 0 3 1 2 0

PM. ....| PM. ....|

TAB

0 3 0 3 2 0 3 1 3 0 3 1 2 0 0 3 0 3 2 0 3 1 3 0 3 0

## Gtr. 2

## Gtrs. 2 &amp; 3

PM. ....| PM. ....|

TAB

0 0 0 0 0 0 0 0 1 2 0 0 0 0 0 0 0 0 0 0 0 0 1 2 0

Oh, come on!

PM. ....| PM. ....|

TAB

0 0 0 0 0 0 0 0 1 2 0 0 0 0 0 0 0 0 1 2 0 0 1 2 0

3 3 3

P.M. ....

T  
A  
B

3 3 3

P.M. ....

T  
A  
B

## Verses 1 &amp; 2:

1. Un-der the lights\_ where we stand tall\_ no - bod - y touch-es us at all\_

2. Pil-lage the vil-lage, trash the scene,\_ but bet-ter not take it out on me\_ 'cause

3

T  
A  
B

E5

(a) Show-down, shoot-out, spread fear with-in, with-out. We are

(a) ghost town is found where your cit-y used to be. So

3 3

T  
A  
B



Em

We're tak - in' o - ver this town. -

TAB

Chorus:

Here we come, - reach for your gun, - and you bet-ter lis - ten well, - my friend. - You se

PM. ----- 4

TAB

(it's) been slow down be - low. - Aimed at you, - we're the cow-boys from Hell. -

PM. ----- 4

TAB

Deed is done, - a - gain - we've won, - ain't talk-ing no - tall tales, - friend, - 'ca

PM. ----- 4

TAB

E5

To Coda I 1.

high noon, — your doom. Com-in' from you, — we're the cow-boys from Hell. —

P.M. P.M.

T  
A  
B

0 3 0 3 2 0 3 2 0 3 1 0 3 1 2 0 0 3 0 3 2 0 3 2 0 3 1 0 3 0

Yeah.

3 3 3

T  
A  
B

0 0 0 0 0 0 0 0 0 1 2 0 0 0 0 0 0 0 0 1 2 0 0 1 2 0

3 3 3

T  
A  
B

0 0 0 0 0 0 0 0 0 1 2 0 0 0 0 0 0 0 0 1 0 3 3 0 1 0 3 0

Oh.

3 3 3

T  
A  
B

0 0 0 0 0 0 0 0 0 1 2 0 0 0 0 0 0 0 0 1 0 3 3 0 1 0 3 0

2. G5 F#5 F5 Guitar Solo:  
open E Em  
Rhy. Fig. 1  
Gtrs. 2 & 3 P.M. ....  
Gtr. 4

Com - in from you, — we're the cow - boys from Hell.

③ 3fr. C C ③ 4fr. C# A/C# ③ 5fr. D D5 Bb5 A5 ③ 3fr. G  
P.M. .... P.M. .... P.M. .... (8va) A.H.

Em C 8va 1 1/2

A/C# D5 Bb5 A5 ③ 3fr. G  
(8va) end Rhy. Fig. 1

12 14 17 14 12 12 14 17 14 12 12 14 17 14 12 12 15 19 15 12 15 20 15 12 15 (12) 20 15 12 15 12 20 (20) 15 12 15 12

**w/Rhy. Fig. 1 (Gtrs. 2 & 3)**  
Em

Em C A/C#

(8va)

TAB (20) 15 12 15 12 14 (14) (16) 5 15 14 14 15 (15) 15 (15) 15 (15) (8)

D 8va----- Bb5 A5 Em

17 18 17 18 17 18 (18) 7 14 12 15 14 12 14 15 12 15 14 12 14 15 12 15 14 12 14 15

C

1/4

1/4

8va

A/C#

slight A.H.

1/4

1/4

1

1

1

1/2

1

TAB

12 12

12 12 (12 12)

14 12 14

12 14 15

12 15 15

12 14 15

12 (14) 12 14

**§§ Bridge:**  
**w/Fill 2 (Gtr. 4) 1st time only**  
**N.C.**

D (8va) ----- Bb5 A5 N.C. (8va)

Gtrs. 2 & 3

PM. .... PM. .... A.H. PM. ....

TAB (14) 11 12 15 12 12 (15) 16 17 20 21 16 19 2 0 2 0 2 0 5

**FIG 2**

Gtr. 4

1

22 (22)

w/echo repeats

T  
A  
B

w/Fill 3 (Gtr. 3) last time only

PM. .... A.H. PM. .... PM. .... PM. .... A.H.

TAB: 2 0 2 0 2 0 2 0 5 12 12

w/Fill 2 (Gtr. 4) 1st time only  
Gtrs. 2 & 3

A.H. on ③ ..... PM. .... PM. .... A.H. PM. ....

TAB: 14 12 14 12 11 12 11 9 11 9 7 9 7 0 7 2 0 2 0 2 0 5

w/Fill 3 (Gtr. 3) last time only

PM. .... A.H. PM. .... PM. .... PM. .... A.H.

TAB: 2 0 2 0 2 0 2 0 5 0 X

To Coda II ♯

w/Riff B (Gtr. 2)

8va ..... A.H. on ① ..... X

TAB: 17 15 17 15 14 15 14 12 14 12 10 12 10 9 10

Fill 3  
Gtr. 3

PM. .... PM. .... A.H.

TAB: 2 0 2 0 2 0 5 10 10 12 10 12 10 9 10 9 7 7 5 7 5 4 5



D.S. % al Coda I

Em

Coda I

Com - in for you, — we're the cow - boys from Hell. —

P.M. ....

T A B

0 3 0 3 0 3 0 3 1 0 3 0

D.S. %% al Coda II

Ah. — Step a - side, — we're the cow-boys from Hell. —

P.M. .... P.M. ....

T A B

0 3 0 3 0 3 0 3 1 3 0 3 1 2 0 0 3 0 3 0 3 0 3 0 3 0

8va.....

Coda II

Uh!

E5

slight A.H. on ① .....

T A B

17 15 17 15 14 15 14 12 14 12 10 12 10 9 10 0 0 0 0 0 0 0 1 0 3 3 0

# HERESY

Words and Music by  
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,  
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Fast ♩ = 176

Intro:

Gtr. 1 E5  
(8va)

harm.-----

T  
A  
B

5 5 4 4 4 4 4 3 3 3 3 3 3 3 2+ 2+ 2+ 2 5 5 4 4 4 4 4 3 3 3

(8va)-----

T  
A  
B

3 3 3 3 3 2+ 2+ 2+ 2 5 5 4 4 4 4 4 3 3 3 3 3 3 3 3 3 2+ 2+ 2+ 2 5

(8va)-----

Rhy. Fig. 1

P.M. throughout

T  
A  
B

5 4 4 4 4 4 3 3 3 3 3 3 3 2+ 2+ 2+ 2 0 0 2 2 0 0 0 0 2 2 0

end Rhy. Fig. 1

T  
A  
B

0 0 0 4 4 0 0 0 0 3 0 0 2 2 0 0 0 0 2 2 0 0 0 0 4 0 0 0 0 0 0 0 3 0

Heresy - 10 - 1  
0223B

First system of musical notation for guitar, featuring a treble clef staff with a melodic line and a six-string TAB staff below it. The TAB staff contains fret numbers: 0 2 2 0 0 0 0 2 2 0 0 0 0 4 4 0 0 0 0 3 0 0 2 2 0 0 0 0 2 2 0.

Second system of musical notation for guitar, featuring a treble clef staff with a melodic line and a six-string TAB staff below it. The TAB staff contains fret numbers: 0 0 3 0 0 2 2 0 0 0 0 2 2 0 0 0 0 4 4 0 0 0 0 3 0.

1.2.3.

Third system of musical notation for guitar, featuring a treble clef staff with a melodic line and a six-string TAB staff below it. The TAB staff contains fret numbers: 0 2 2 0 0 0 0 2 2 0 0 0 0 4 0 0 0 0 0 0 0 3 0.

4.

B5 Bb5 Ab5 Bb5 B5 Bb5 G5 G#5 A5

Fourth system of musical notation for guitar, featuring a treble clef staff with a melodic line and a six-string TAB staff below it. The TAB staff contains fret numbers: 0 0 0 0 4 0 0 0 0 0 0 0 3 0 0 9 7 0 8 0 6 4 6 9 7 0 8 0 5 6 7 0.

B5 Bb5 Ab5 Bb5 B5 Bb5 G5 G#5 A5 B5 Bb5 Ab5 Bb5

Fifth system of musical notation for guitar, featuring a treble clef staff with a melodic line and a six-string TAB staff below it. The TAB staff contains fret numbers: 0 9 7 0 8 0 6 4 6 9 7 0 8 0 5 6 7 0 0 9 7 0 8 0 6 4 6.

B5 Bb5 G5 G#5 A5 B5 Bb5 Ab5 Bb5 B5 Bb5 C#5 G#5 C#5

Sixth system of musical notation for guitar, featuring a treble clef staff with a melodic line and a six-string TAB staff below it. The TAB staff contains fret numbers: 9 7 0 8 0 5 6 7 0 0 9 7 0 8 0 6 4 6 9 7 0 8 0 6 4 0 4.

## Verses 1 &amp; 3:

E5

G5

G#5

1. Here we are in a world of cor - rup - tion. Hu - man  
 3. I know what's a right or wrong, and my be -

E5

F5

F#5

na - ture is of vio - lent breed.  
 lief is stron - ger than your ad - vice.

E5

G5

G#5

Who cares if there's no to - mor - row when I re -  
 Peo - ple, they go to war be - cause

E5

Eb5

Bb5

Eb5

die, my fu - ture's laid out for me. Can't you see?  
 li - gion gives them rea - son for fight. Sac - ri - fice.

E5

C#5 G#5 C#5 E5

Rise

Eb5 Bb5 Eb5

E5

C#5 G#5 C#5

a - bove the  
Die for pride.

lies.

E5

Ab5

A5

Bb5

Verses 2 &amp; 4:

E5

2. Mor - als on a back - wards glove, a  
4. A group that ca - ters no one's fees or

G5

G#5

E5

F5

F#5

sin to you. For me it's hope;  
syn - thet - ic de - i - ties

it's my life and pro - vi - sion.  
is where I be - long.

E5 G5 G#5

Black or white, some pay to pray. You ques - tion why they act or this way.  
 My stand is the hu - man race with - out a la - bel or a face

TAB

E5 N.C. C#5 Bb5

It's their fuck - ing de - ci - sion. } No more judge  
 so they can lick my sack. —

TAB

G5 B5 C#5 Bb5 E5

ment day; — on - ly tran - quil - i - ty. —

TAB

C#5 Bb5 G5 B5 C#5 Bb5

Peace signs, pro - test lines — mean noth - ing to me.

TAB

**w/Rhy. Fig. 1 (Gtr. 1) 4 times**

E5

— Hon - 'sty born in

[illegible]

Ab5 Bb5 E5 B5 Bb5 F#5 G5

The image shows a musical score for a guitar solo. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of eighth and quarter notes, with some chords indicated by (b) for bends. The bottom staff is a guitar tablature with six lines, showing fret numbers (0-9) and bar lines corresponding to the notes in the melody above.

[illegible]

G#5      F#5      E5                      G#5      F#5      C5

0 0 0 4 0 0 2 2 0      0 0 0 4 0 0 2 5 3

G#5 F#5 E5 C5 B5 Bb5 A5 G5 F5

Gtr. 1      G#5      F#5      E5      G#5      F#5      C5

TAB

(8va)

Gtr. 2

harm.

TAB

G#5      F#5      E5      C5      B5

TAB

8va

Gtr. 2

Gtr. 3

TAB

Bb5      A5      G5      F5      G#5      F#5      E5      G#5      F#5

TAB

(8va)

gradual dive w/bar

TAB



C5 G#5 F#5 E5

8va

T 4

A 22 20 19 20 19 22 20 19 17 19 17

B 20 19 17 19 17 19 19 17 19 17 16

C5 B5 Bb5 A5 G5 F5 E5 G5 E5

(8va)

T 17

A 19 17 19 17 16 19 17 16 17 16

B 19 17 15 17 15 17 15 15 19 17

1/2

G5 E5 G5 E5 G5 E5 G5 E5

T 2

A 5

B 0

G5 E5 A5 C5 B5 A5 G5 F5

T 2

A 5

B 0

F#5 E5 G5 E5 F#5 E5 G5 E5 F#5 E5 G5 E5 F#5 E5

TAB: 4 2 2 5 2 2 4 2 2 5 2 2 4 2 2 5 2 2 4 2 2

G5 E5 F#5 E5 G5 E5 F#5 E5 G5 E5 F#5

TAB: 2 5 2 2 4 4 4 4 4 2 2 2 5 2 2 4 2 2 5 2 2 4 4 4 4

1.2.3. 4.

C5 B5 A5 F#5 E5 C5 B5 A5 F#5 E5 C5 B5 A5 C5 B5 A5 F#5 E5 C5 B5

TAB: 5 4 2 4 2 5 4 2 4 2 5 4 2 5 4 2 5 4 2 4 2 5 4 2

A5 F#5 E5 C5 B5 A5 F#5 C5 B5 A5 F#5 E5 C5 B5 A5 F#5 E5 C5 B5 A5 F#5

TAB: 2 4 2 5 4 2 4 5 4 2 4 2 5 4 2 2 4 2 2 5 4 2 4 2

G5 E5

Hon -

TAB: 5 0 2 2 0 0 0 2 2 0 0 0 4 4 0 0 0 0 3 0



# THE GREAT SOUTHERN TRENDKILL

Words and Music by  
VINCENT ABBOTT, DARRELL ABBOT  
PHILIP ANSELMO and REX BROWN

\*All gtrs. tuned down approx. 1½ steps:

⑥=C♯ ③=E  
⑤=F♯ ②=G♯  
④=B ①=C♯

**Fast: Tempo I** (♩ = 224)

*Intro:*

N.C.(E5)

(Scream) Blah!

**\*\*Gtr. 1 (w/heavy dist.)**  
Rhy. Fig. 1 end Rhy Fig. 1

*f*  
P.M.

**TAB**

\*Pitch falls somewhere between 1 & 1½ steps down.

\*\*Slide left hand finger up and down ⑥ st. w/light pressure, not enough to fret, producing artificial harmonics.

**TAB**

The Great Southern Trendkill - 7 - 1  
0223B

1

1

|   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 | 101 | 102 | 103 | 104 | 105 | 106 | 107 | 108 | 109 | 110 | 111 | 112 | 113 | 114 | 115 | 116 | 117 | 118 | 119 | 120 | 121 | 122 | 123 | 124 | 125 | 126 | 127 | 128 | 129 | 130 | 131 | 132 | 133 | 134 | 135 | 136 | 137 | 138 | 139 | 140 | 141 | 142 | 143 | 144 | 145 | 146 | 147 | 148 | 149 | 150 | 151 | 152 | 153 | 154 | 155 | 156 | 157 | 158 | 159 | 160 | 161 | 162 | 163 | 164 | 165 | 166 | 167 | 168 | 169 | 170 | 171 | 172 | 173 | 174 | 175 | 176 | 177 | 178 | 179 | 180 | 181 | 182 | 183 | 184 | 185 | 186 | 187 | 188 | 189 | 190 | 191 | 192 | 193 | 194 | 195 | 196 | 197 | 198 | 199 | 200 | 201 | 202 | 203 | 204 | 205 | 206 | 207 | 208 | 209 | 210 | 211 | 212 | 213 | 214 | 215 | 216 | 217 | 218 | 219 | 220 | 221 | 222 | 223 | 224 | 225 | 226 | 227 | 228 | 229 | 230 | 231 | 232 | 233 | 234 | 235 | 236 | 237 | 238 | 239 | 240 | 241 | 242 | 243 | 244 | 245 | 246 | 247 | 248 | 249 | 250 | 251 | 252 | 253 | 254 | 255 | 256 | 257 | 258 | 259 | 260 | 261 | 262 | 263 | 264 | 265 | 266 | 267 | 268 | 269 | 270 | 271 | 272 | 273 | 274 | 275 | 276 | 277 | 278 | 279 | 280 | 281 | 282 | 283 | 284 | 285 | 286 | 287 | 288 | 289 | 290 | 291 | 292 | 293 | 294 | 295 | 296 | 297 | 298 | 299 | 300 | 301 | 302 | 303 | 304 | 305 | 306 | 307 | 308 | 309 | 310 | 311 | 312 | 313 | 314 | 315 | 316 | 317 | 318 | 319 | 320 | 321 | 322 | 323 | 324 | 325 | 326 | 327 | 328 | 329 | 330 | 331 | 332 | 333 | 334 | 335 | 336 | 337 | 338 | 339 | 340 | 341 | 342 | 343 | 344 | 345 | 346 | 347 | 348 | 349 | 350 | 351 | 352 | 353 | 354 | 355 | 356 | 357 | 358 | 359 | 360 | 361 | 362 | 363 | 364 | 365 | 366 | 367 | 368 | 369 | 370 | 371 | 372 | 373 | 374 | 375 | 376 | 377 | 378 | 379 | 380 | 381 | 382 | 383 | 384 | 385 | 386 | 387 | 388 | 389 | 390 | 391 | 392 | 393 | 394 | 395 | 396 | 397 | 398 | 399 | 400 | 401 | 402 | 403 | 404 | 405 | 406 | 407 | 408 | 409 | 410 | 411 | 412 | 413 | 414 | 415 | 416 | 417 | 418 | 419 | 420 | 421 | 422 | 423 | 424 | 425 | 426 | 427 | 428 | 429 | 430 | 431 | 432 | 433 | 434 | 435 | 436 | 437 | 438 | 439 | 440 | 441 | 442 | 443 | 444 | 445 | 446 | 447 | 448 | 449 | 450 | 451 | 452 | 453 | 454 | 455 | 456 | 457 | 458 | 459 | 460 | 461 | 462 | 463 | 464 | 465 | 466 |
|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|

|   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 | 101 | 102 | 103 | 104 | 105 | 106 | 107 | 108 | 109 | 110 | 111 | 112 | 113 | 114 | 115 | 116 | 117 | 118 | 119 | 120 | 121 | 122 | 123 | 124 | 125 | 126 | 127 | 128 | 129 | 130 | 131 | 132 | 133 | 134 | 135 | 136 | 137 | 138 | 139 | 140 | 141 | 142 | 143 | 144 | 145 | 146 | 147 | 148 | 149 | 150 | 151 | 152 | 153 | 154 | 155 | 156 | 157 | 158 | 159 | 160 | 161 | 162 | 163 | 164 | 165 | 166 | 167 | 168 | 169 | 170 | 171 | 172 | 173 | 174 | 175 | 176 | 177 | 178 | 179 | 180 | 181 | 182 | 183 | 184 | 185 | 186 | 187 | 188 | 189 | 190 | 191 | 192 | 193 | 194 | 195 | 196 | 197 | 198 | 199 | 200 | 201 | 202 | 203 | 204 | 205 | 206 | 207 | 208 | 209 | 210 | 211 | 212 | 213 | 214 | 215 | 216 | 217 | 218 | 219 | 220 | 221 | 222 | 223 | 224 | 225 | 226 | 227 | 228 | 229 | 230 | 231 | 232 | 233 | 234 | 235 | 236 | 237 | 238 | 239 | 240 | 241 | 242 | 243 | 244 | 245 | 246 | 247 | 248 | 249 | 250 | 251 | 252 | 253 | 254 | 255 | 256 | 257 | 258 | 259 | 260 | 261 | 262 | 263 | 264 | 265 | 266 | 267 | 268 | 269 | 270 | 271 | 272 | 273 | 274 | 275 | 276 | 277 | 278 | 279 | 280 | 281 | 282 | 283 | 284 | 285 | 286 | 287 | 288 | 289 | 290 | 291 | 292 | 293 | 294 | 295 | 296 | 297 | 298 | 299 | 300 | 301 | 302 | 303 | 304 | 305 | 306 | 307 | 308 | 309 | 310 | 311 | 312 | 313 | 314 | 315 | 316 | 317 | 318 | 319 | 320 | 321 | 322 | 323 | 324 | 325 | 326 | 327 | 328 | 329 | 330 | 331 | 332 | 333 | 334 | 335 | 336 | 337 | 338 | 339 | 340 | 341 | 342 | 343 | 344 | 345 | 346 | 347 | 348 | 349 | 350 | 351 | 352 | 353 | 354 | 355 | 356 | 357 | 358 | 359 | 360 | 361 | 362 | 363 | 364 | 365 | 366 | 367 | 368 | 369 | 370 | 371 | 372 | 373 | 374 | 375 | 376 | 377 | 378 | 379 | 380 | 381 | 382 | 383 | 384 | 385 | 386 | 387 | 388 | 389 | 390 | 391 | 392 | 393 | 394 | 395 | 396 | 397 | 398 | 399 | 400 | 401 | 402 | 403 | 404 | 405 | 406 | 407 | 408 | 409 | 410 | 411 | 412 | 413 | 414 | 415 | 416 | 417 | 418 | 419 | 420 | 421 | 422 | 423 | 424 | 425 | 426 | 427 | 428 | 429 | 430 | 431 | 432 | 433 | 434 | 435 | 436 | 437 | 438 | 439 | 440 | 441 | 442 | 443 | 444 | 445 | 446 | 447 | 448 | 449 | 450 | 451 | 452 | 453 | 454 | 455 | 456 | 457 | 458 | 459 | 460 | 461 | 462 | 463 | 464 | 465 | 466 |
|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|

1

1

1

1

1

1

1

1

1

1

G 3 F5 F#5 G F5

Pierce— a new hole, — if hell was "in", you'd give your soul to the

(15ma)

A.H.

TAB

Chorus: E5

great south - ern trend - kill, that'

TAB

right! The great south - ern

TAB

To Coda ⊕ D.C.

trend - kill, fuck yeah! Blah!

TAB

Slower: Tempo III (♩ = 72)

Interlude:  
N.C.(E5)

Coda

E5

Arr!

Riff B

1/4

Gtr. 1

1/4

(5)

(Spoken:) It's the great south-ern trend-kill.

1/4

1/4

end Riff B  
(15ma)(D5)  
Riff C

A.H.

1/4

(8va)

1/4

(15ma)

(15ma)

1/4

A.H.

1/4

A.H.

A.H.

*Guitar Solo:  
w/Riff B (Gtr. 1)  
(E5)*

**Gtr. 2**

*f* 1 1 1 1 1 *hold bend* *f*

**TAB**

12 9 12 9 12 9 12 9 (9) (12 9) 12 12 11 12 11 (11) 9 (9) 1

**Gtr. 1**

*(8va)* *end Riff C* *A.H.*

**TAB**

(9) 5 3 5 3 5 3 5 (5) 5

*(8va)*

3 3

**TAB**

1½ 1 1 1½ 1 1

(18) 17 18 19 19 (19) 17 19 18 (18) 17 18 19 19 (19) 17 19 19 19 19 (19) 19

*(8va)*

**Gtr. 2** *w/Riff C (Gtr. 1) (D5)*

1 1 1½

**TAB**

24 24 24 24 23 24 10 10 (18) 10 12 10 12 12 10 10 12 10 8 10 8

*(8va)*

*w/trem. bar* *fdbk.*

1 1/2 1/2 1 2

**TAB**

13 10 13 12 10 13 10 13 12 10 10 12 12 12 12 13 (13) (13) (13) (13)



**w/Rift B (Gtr. 1)**

(E5)

**Gtr. 3**

8va -

*Suzuki*

24 19 19 19 24 19 19 24 19 19 12 19 19 12 19 19 24 19 19 19 24 19 19 24 19 19 12 19 19 12 19 19

(8va)

[illegible]

(8va)

Handwritten musical score for guitar. The top staff is a treble clef staff with a key signature of two sharps (F# and C#). The melody begins with a whole note chord of D4 and F#4, followed by a descending line of eighth notes: E4, D4, C#4, B3, A3, G3, F#3, E3. The final note is a half note D3. The bottom staff is a TAB staff with the following fret numbers: (24), 24, 20, 22, 23, 22, 20, 22, 20, 19, 19. A 1 1/2 measure rest is indicated at the end of the TAB staff.

**Gtr. 3**

**w/Riff C (Gtr. 1)**

D5

Gtr. 3 tacet

w/trem. bar

D5

Gtr. 3 tacet

w/trem. bar

TAB

14 15 11 12 11 (11) 9 7 (7) (7)

8va

**Gtr. 2**

*w/slide*

Gtr. 2

w/slide

TAB

20 22 (22) 22 22 22 22 22 22 22 25 (25) 25 25 25 (25)

19

\*25 fret is approx. Play w/slide just past 24 fret.

**\*Gtr. 3**

PM.

TAB

15 15 15 0 14 15 14 0 14 0 0 14 0 0 14 0 12 12 12 0 10 12 10 0 10 0 0 10 0 0 10

Gtr. 1  
 1/4  
 (8va)  
 A.F.  
 TAB  
 (5)  
 7 5 7 7 0 5 5

The musical score for "The Wind" by The Beatles is presented in two systems. The first system shows the guitar part (top) and the bass part (bottom). The guitar part is in the key of D major (one sharp) and 4/4 time. It features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The bass part is in the key of D major and 4/4 time, featuring a repeating eighth-note pattern in the right hand and a bass line in the left hand. The second system shows the guitar part (top) and the bass part (bottom). The guitar part is in the key of D major and 4/4 time, featuring a repeating eighth-note pattern in the right hand and a bass line in the left hand. The bass part is in the key of D major and 4/4 time, featuring a repeating eighth-note pattern in the right hand and a bass line in the left hand.

The Great Southern Trendkill - 7 - 7  
0223B



## Verses 1 &amp; 2:

N.C.

won - der if we'll smile in our cof - fins while loved ones mourn the day, ab

2. See additional lyrics

sence of our fac - liv - ing, laugh - ing, eyes a - wake. Is

this too much for them to take? Too

young for one's con - clu - sion the l

(E5)

style won.— Such val - ues you taught— your son.— That's

P.M.

**Bridge:**  
N.C.(E5)

how! That's how! That's how! Look at me

now!

**Choruses 1 & 2:**  
N.C.(E5)

1. I'm brok - en, in - her - it my—

2. See additional lyrics

1. E5

life. I'm brok - en!

P.M.

2. E5

Interlude: E5

Uh!

P.M.

P.M.

P.M.

F5

That's

P.M.



The musical score is written for guitar and consists of several systems of music. The main melody is written in a single staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The fretboard positions are indicated by numbers 1 through 22 below the staff. The score includes various musical notations such as slurs, ties, and dynamic markings.

**System 1:** The first system begins with a "With bar" instruction. The melody starts on the 12th fret, moves to the 10th, 12th, and 14th frets, then to the 12th and 14th frets. It includes a triplet of eighth notes on the 12th fret. The second system continues with a "With bar" instruction, moving to the 16th and 14th frets, then to the 12th and 14th frets. It includes a "loco" instruction and a "With bar" instruction. The third system continues with a "With bar" instruction, moving to the 14th and 12th frets, then to the 15th and 12th frets. It includes a "Hold bend" instruction and a "With bar\*" instruction. The fourth system continues with a "With bar" instruction, moving to the 15th and 12th frets, then to the 15th and 12th frets. It includes a "Feedback" instruction and a "With bar" instruction. The fifth system continues with a "With bar" instruction, moving to the 15th and 12th frets, then to the 15th and 12th frets. It includes a "loco" instruction and a "With bar" instruction. The sixth system continues with a "With bar" instruction, moving to the 15th and 12th frets, then to the 15th and 12th frets. It includes a "loco" instruction and a "With bar" instruction. The seventh system continues with a "With bar" instruction, moving to the 15th and 12th frets, then to the 15th and 12th frets. It includes a "loco" instruction and a "With bar" instruction. The eighth system continues with a "With bar" instruction, moving to the 15th and 12th frets, then to the 15th and 12th frets. It includes a "loco" instruction and a "With bar" instruction. The ninth system continues with a "With bar" instruction, moving to the 15th and 12th frets, then to the 15th and 12th frets. It includes a "loco" instruction and a "With bar" instruction. The tenth system continues with a "With bar" instruction, moving to the 15th and 12th frets, then to the 15th and 12th frets. It includes a "loco" instruction and a "With bar" instruction.

**Guitar 2:** The second system of the score is for Guitar 2. It begins with a "loco" instruction. The melody starts on the 15th fret, moves to the 17th, 19th, and 19th frets, then to the 16th, 17th, 19th, and 19th frets. It includes a "loco" instruction and a "With bar" instruction. The third system continues with a "loco" instruction, moving to the 15th, 17th, 19th, and 19th frets, then to the 16th, 17th, 19th, and 19th frets. It includes a "loco" instruction and a "With bar" instruction. The fourth system continues with a "loco" instruction, moving to the 15th, 17th, 19th, and 19th frets, then to the 16th, 17th, 19th, and 19th frets. It includes a "loco" instruction and a "With bar" instruction. The fifth system continues with a "loco" instruction, moving to the 15th, 17th, 19th, and 19th frets, then to the 16th, 17th, 19th, and 19th frets. It includes a "loco" instruction and a "With bar" instruction. The sixth system continues with a "loco" instruction, moving to the 15th, 17th, 19th, and 19th frets, then to the 16th, 17th, 19th, and 19th frets. It includes a "loco" instruction and a "With bar" instruction. The seventh system continues with a "loco" instruction, moving to the 15th, 17th, 19th, and 19th frets, then to the 16th, 17th, 19th, and 19th frets. It includes a "loco" instruction and a "With bar" instruction. The eighth system continues with a "loco" instruction, moving to the 15th, 17th, 19th, and 19th frets, then to the 16th, 17th, 19th, and 19th frets. It includes a "loco" instruction and a "With bar" instruction. The ninth system continues with a "loco" instruction, moving to the 15th, 17th, 19th, and 19th frets, then to the 16th, 17th, 19th, and 19th frets. It includes a "loco" instruction and a "With bar" instruction. The tenth system continues with a "loco" instruction, moving to the 15th, 17th, 19th, and 19th frets, then to the 16th, 17th, 19th, and 19th frets. It includes a "loco" instruction and a "With bar" instruction.

**Guitar 1:** The third system of the score is for Guitar 1. It begins with a "loco" instruction. The melody starts on the 15th fret, moves to the 17th, 19th, and 19th frets, then to the 16th, 17th, 19th, and 19th frets. It includes a "loco" instruction and a "With bar" instruction. The fourth system continues with a "loco" instruction, moving to the 15th, 17th, 19th, and 19th frets, then to the 16th, 17th, 19th, and 19th frets. It includes a "loco" instruction and a "With bar" instruction. The fifth system continues with a "loco" instruction, moving to the 15th, 17th, 19th, and 19th frets, then to the 16th, 17th, 19th, and 19th frets. It includes a "loco" instruction and a "With bar" instruction. The sixth system continues with a "loco" instruction, moving to the 15th, 17th, 19th, and 19th frets, then to the 16th, 17th, 19th, and 19th frets. It includes a "loco" instruction and a "With bar" instruction. The seventh system continues with a "loco" instruction, moving to the 15th, 17th, 19th, and 19th frets, then to the 16th, 17th, 19th, and 19th frets. It includes a "loco" instruction and a "With bar" instruction. The eighth system continues with a "loco" instruction, moving to the 15th, 17th, 19th, and 19th frets, then to the 16th, 17th, 19th, and 19th frets. It includes a "loco" instruction and a "With bar" instruction. The ninth system continues with a "loco" instruction, moving to the 15th, 17th, 19th, and 19th frets, then to the 16th, 17th, 19th, and 19th frets. It includes a "loco" instruction and a "With bar" instruction. The tenth system continues with a "loco" instruction, moving to the 15th, 17th, 19th, and 19th frets, then to the 16th, 17th, 19th, and 19th frets. It includes a "loco" instruction and a "With bar" instruction.



Chorus:  
N.C.(E5)

I'm brok - en! In - her - it my

Guitar 2

(gtr) loco

Guitar 1

life. I'm brok - en! That's

E5

PM.

Bridge:  
N.C.(E5)

how! \_\_\_\_\_

Guitar 1

with wah

5 6 5 3 0 2 3 2 1 0 5 6 5 3 0 2 3 2 1 0

Look at me now. \_\_\_\_\_

5 6 5 3 0 2 3 2 1 0 5 6 5 3 0 5 6 5 3 0

Chorus:  
N.C.(E5)

N.C.(E5)

I'm brok - en! \_\_\_\_\_

0 0 7 5 0 2 0 2 0 2 0 9 0 5 7 5 5 7 5 0 2 0 2 0 2 0 9 0

I'm brok - en! \_\_\_\_\_ I'm brok - en! \_\_\_\_\_

10 (10)

5 7 5 0 2 0 2 0 2 0 9 0 5 7 5 5 7 5 0 2 0 2 0 2 0 9 0

Outro:  
E5

I'm broke! Uh!

P.M. P.M.

*Repeat and fade*

*Additional Lyrics*

*Verse 2:* One day we all die,  
A clichéd fact of life.  
Force-fed, to make us heed,  
Inbred to sponge our bleed.  
Every warning, a leaking rubber,  
A poison apple for mingled blood.  
Too young for one's delusion,  
The lifestyle cost.  
Venereal mother embrace the loss.  
That's how.

*Bridge 2:* Look at you now,

*Chorus 2:* You're broken.  
Inherit your life.

*(To Interlude)*

# I CAN'T HIDE

Words and Music by  
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,  
PHILIP HANSEN ANSELMO and REX ROBERT BROWN

All gtrs. tune ⑥ down to D.

Moderately fast metal in 2  $\text{♩} = 126$

Intro:

Percussion x x x x N.C. \*

\*Bass gtr. arr. for gtr.

Verses:  
D5

1. I've writ - ten a -  
2. It still takes

Gtr. 1 (Elec. w/dist.) **mf** \*\*Gtr. 1 (Elec. w/dist.) **f**

\*\*Composite arrangement.  
Dbld. by Gtr. 2.

B♭5 G5 F5

bout ass - my holes in - ner all wars, kinds,

D5

Bb5

but of I that could fact give a shit a - bout right now.  
of that fact I am still clear.

T  
A  
B

(12) 12 14 15 14 12

The musical score is presented in three staves. The top staff is for guitar, with chords G5, C5, and D5 indicated above the first three measures. The middle staff is for vocal, with the lyrics "Most of me is and all strength and I should know and now I do; I'm" written below the notes. The bottom staff is for bass, with fret numbers (5, 5, 10, 10, 10, 0, 0, 12, 0, 0, 13, 0, 0, 15, 0, 0, 13, 0, 0, 12, 0) written below the staff. The guitar part includes various techniques such as bends and vibrato, indicated by slanted lines and 'v' marks.

**Bb5** **G5** **C5** **D5**

all one of of me's at war with dope. But my eyes are  
 one of of them, I'm just like you. I'm just like you.

**TAB**

8 8 8 8 8 8 5 5 10 10 10 10 12 13 0 0

clear in sight. A man guts that stands his I must ground have a life. strength.

2nd vcl: My

TAB 15 13 12

## Chorus:

G5 A♭5

G5 F♯5

G5 A♭5

I can't hide, I can't

G5 F5 F♯5 G5 A♭5

G5 F♯5

hide, to e - rase to e - rase what I've

G5 A♭5

G5 E♭5 A5 D5

done what I've last done. year

B♭5

G5

C5

and the years be - fore.

1. D5 Bb5 G5 F5

Can't hide my - self

2. Bb5 G5 F5 D5

and I won't try.

Bb5 G5 C5 D5

It makes me strong.

Bb5 G5 F5

A5

**\*\*Dm**

\*Composite arrangement.  
\*\*Harmony implied by bass gtr.

Dm



B $\flat$  Gm

TAB

Dm B $\flat$

TAB

Gm D5

Gtrs. 3 & 4

TAB

Gtr. 1

*mf*  
slack w/trem. bar & gradually release

*stacatto*

TAB

Dm Gtr. 1 tacet

Gtr. 3

TAB

Gtr. 4

Gtr. 1

TAB

B $\flat$  Gm Dm

scoops w/trem. bar.....

scoops w/trem. bar..

\*Top note produced by harmonizer effect.

B $\flat$  Gm

Gtr. 1

trem. scoop and dive

trem. scoop and dive

Slower  $\text{♩} = 62$  ( $\text{♩} = 186$ )

Outro:

D5

War, \_\_\_\_\_ it

*f* staccato

+1½ -1½

w/trem. bar.....

+1½ -1

blows a - way, weak - ness, it blows a - way, de -

The first system of music features a vocal melody line with lyrics "blows a - way, weak - ness, it blows a - way, de -". The guitar accompaniment consists of a series of eighth-note chords, with a tremolo bar indicated by a wavy line and the text "w/trem. bar" and "+1½". The guitar tablature below shows the fretting for each note, with a tremolo bar indicated by a wavy line and the text "+1½".

tach - ment, it blows a - way, de - pres - sion in - side, it

The second system of music features a vocal melody line with lyrics "tach - ment, it blows a - way, de - pres - sion in - side, it". The guitar accompaniment consists of a series of eighth-note chords, with a tremolo bar indicated by a wavy line and the text "w/trem. bar" and "+1½". The guitar tablature below shows the fretting for each note, with a tremolo bar indicated by a wavy line and the text "1½".

blows a - way, the men - tal with - drawl. it blows a - way!

The third system of music features a vocal melody line with lyrics "blows a - way, the men - tal with - drawl. it blows a - way!". The guitar accompaniment consists of a series of eighth-note chords, with a tremolo bar indicated by a wavy line and the text "w/trem. bar" and "+1½". The guitar tablature below shows the fretting for each note, with a tremolo bar indicated by a wavy line and the text "1½".

# SHEDDING SKIN

Words and Music by  
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,  
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Slowly ♩ = 72

Intro:  
Play 4 times  
No Chord  
Gtrs. 1 & 2

Verses 1 & 2:

Em 7

Em 7(maj7)+5

E° 7

Em 7addA

w/Rhy. Fig. 1 (Gtr. 3, 3 times)

Em 7 Em 7(maj7)+5

Spoken: { 1. I don't want you to look at me while I'm shedding skin. I can't  
2. See additional lyrics

Rhy. Fig. 1  
Gtr. 3

(end Rhy. Fig. 1)  
8va

E° 7

Em 7addA

Em 7

Em 7(maj7)+5

E° 7

Em 7addA

afford for you to see what's inside. I'd rather shoot myself than have you watch me.

Em7 Em7(maj7)+5 E°7 Em7addA N.C.

I feel you'd steal my skin to try and wear me. I was be - trayed - one more day

Gtr. 1 Gtrs. 1 & 2

*p* *grad. bends*  $\frac{1}{2}$   $\frac{1}{2}$  *f*

of my short life... You were car - ried a - way, — had no shame.

$\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

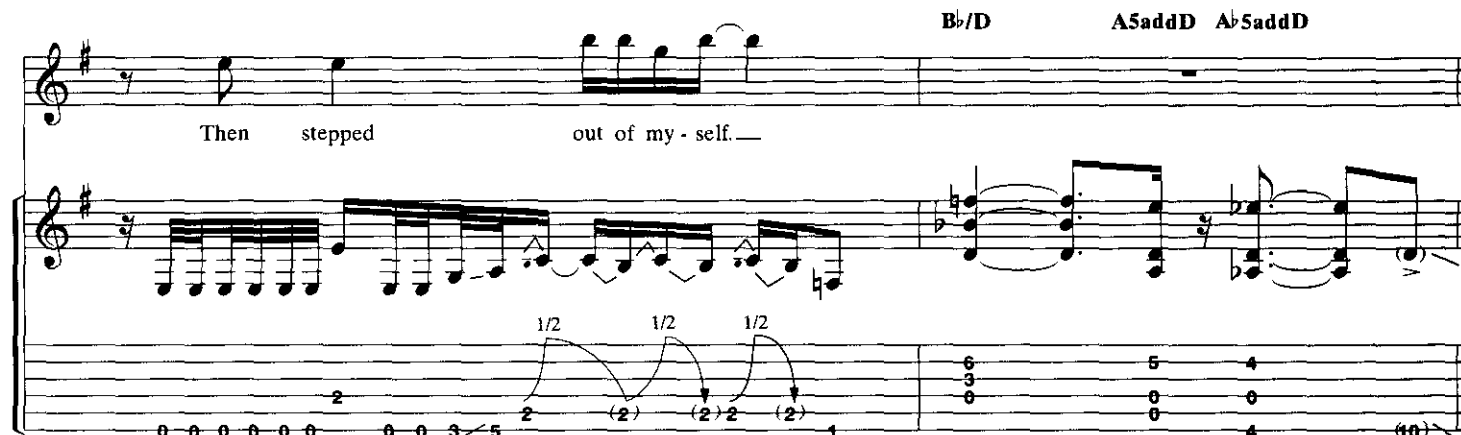
Just suf - fi - cate... my be - ing. I was me, — but you were - n't you. —

$\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

You were stick - ing to me - like a scab. — So I peeled you a - way, — bled for days.

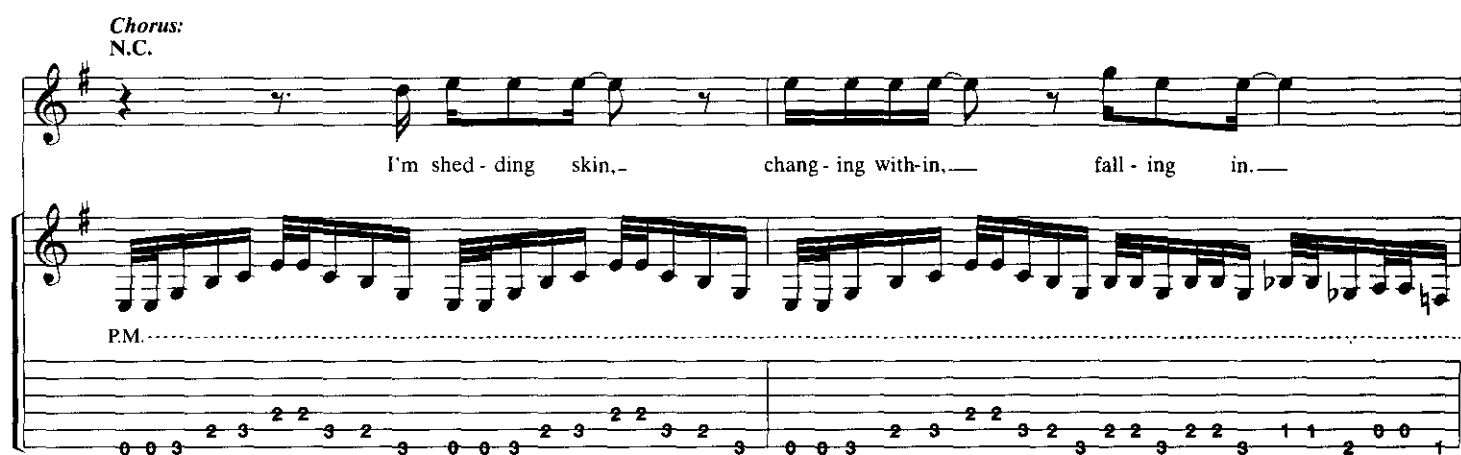
$\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

B $\flat$ /D      A5addD    A $\flat$ 5addD



Then stepped out of my - self. —

*Chorus:*  
N.C.



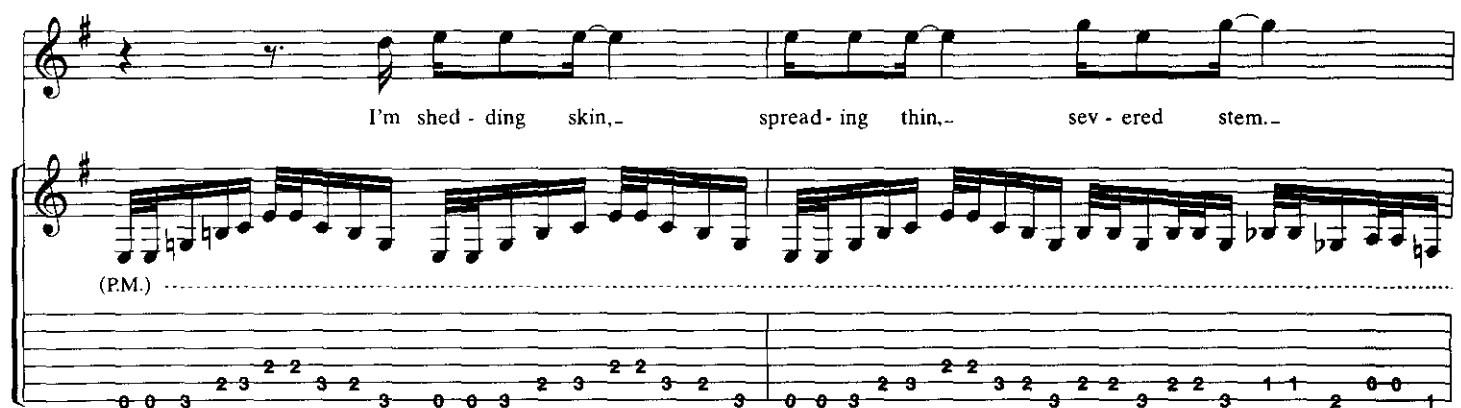
I'm shed - ding skin, — chang - ing with-in, — fall - ing in. —

P.M. ....



Through swol - len eyes, — dreamed you died, — caught in - side. —

(P.M.) ....



I'm shed - ding skin, — spread - ing thin, — sev - ered stem. —

(P.M.) ....

Cre - at - ed the end, — kill - ing a friend, — I'm shed - ding my skin.

(P.M.)

**B $\flat$ /D** **A5addD** **A $\flat$ 5addD** **Bridge:**  
**N.C.**

You're fuck - ing — and suck - ing.

P.M. P.M.

You're friend - less, it's end - less. — Your flow - er — has sour - ed.

P.M. P.M. P.M. P.M.

**Double-time feel**

It's end - less, — you're friend - less. — It's hard - er, it's

P.M. P.M. P.M. P.M.

strong - er, but no one's been in-side you long - er and hard - er and

P.M. P.M. P.M. P.M.

Half-time feel

deep - er. To get you off, you need the fear. The fear, the fear,

P.M. P.M.

the fear, the fear, It's —

A5 G5 F#5 F5

Verse 3:  
N.C.(E5) Bb5/F (E5) Bb5/F

nev - er love. Blood - y touch. Bro-ken wrist. Need-le rust.

P.M. P.M.



(E5) B $\flat$ 5/F (E5) B $\flat$ 5/F

Chok - ing throat. Swal - lowed teeth. Head fuck. No peace.

P.M. ....

9 3 9 7 1 7 1 1 1 1 12 3 12 3 3 3 3 3 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

(F $\sharp$ 5) C5/G (F $\sharp$ 5) C5/G

I'm shed - ding my — skin — to peel — you off of

P.M. ....

11 5 11 5 5 5 5 5 14 5 14 5 5 5 5 5 5

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

(E5) B $\flat$ 5/F (E5) B $\flat$ 5/F N.C.

me. You've got to love me! Yeah.

P.M. ....

9 3 9 3 3 3 12 3 12 3 3 3 3 3 3 3 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Guitar Solo I:  
N.C.(E5)

P.M. ....

13 13 14 12 14 14 12 13 14 14 14 12 14 (14) 12 14 14 12 14 12 14 12 10 7 10

8<sup>va</sup>----- (F#5) loco 8<sup>va</sup>-----

(8<sup>va</sup>)----- loco V-----

(E5) 8<sup>va</sup>----- 15<sup>me</sup>-----

Verse 4:  
(E5) B $\flat$ 5/F (E5) B $\flat$ 5/F

Orn - a - ment. Shrun - k - en head. Play - toy. Snake strike.

P.M. ----- P.M. -----

(E5) B $\flat$ 5/F (E5) B $\flat$ 5/F

Poi - son - ous. Syph - il - lis. Drenched me. Soaked me.

P.M. ----- P.M. -----

(F#5) C5/G (F#5) C5/G

I'm shed - ding my skin, to drain you out of me.

P.M. P.M.

(E5) Bb5/F (E5) Bb5/F N.C.

You've got to hate me! Yich!

P.M. P.M.

*Interlude:*  
N.C.

Gtr. 1

semi - harm.

Gtr. 2



(E5) B $\flat$ 5/F *Outro:* (E5) B $\flat$ 5/F

P.M. ....

(E5) B $\flat$ 5/F (E5) B $\flat$ 5/F

P.M. ....

(E5) B $\flat$ 5/F (E5) B $\flat$ 5/F

P.M. ....

*Verse 2:*

I don't think you belong in here, I feel I'm sick.  
 Don't ask because you know damn well where I've been.  
 I've kept a simple woman through the thick and thin.  
 But I've found the guts to sever from my Siamese twin.  
 I throw you away. Every day. A dead part of life.  
 Strangling back. Seething black. In between my longing for fortune.  
 Blood on my face that came from your face.  
 The mix of kissing and bleeding. I put you away.  
 I shut you away. I pissed you away. I threw you away.

# MOUTH FOR WAR

Words and Music by  
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,  
REX ROBERT BROWN and PHILIP HANSEN ANSELM

Slow rock ♩ = 80

Intro:

N.C. B5 N.C. B5 N.C. B5 N.C. B5

Gtr. 1  
Rhy. Fig. 1

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

N.C. B5 N.C. B5 end Rhy. Fig. 1 N.C. B5 N.C. B5

P.M. P.M. P.M. P.M. P.M.

Double time ♩ = 160

E5  
Rhy. Fig. 2

E5 G5 B5 N.C. G5 N.C. G5 B5 N.C. G5 B5 N.C. G5

E5 G5 B5 N.C. G5 N.C. G5 B5 N.C. G5 B5 N.C. G5 E5 G5 B5 N.C. G5 N.C.

G5 B5 N.C. G5 B5 N.C. G5 E5 G5 B5 N.C. G5 N.C. (8va) N.C. 8va end Rhy. Fig. 2 loco

harm.

\*Fret top 2 stgs. against front edge of neck pickup.

Half time  $\text{♩} = 80$ 

B $\flat$ 5 B5 C5 A5 B $\flat$ 5 G5 A5 F $\sharp$ 5 G5 B $\flat$ 5 B5 C5 A5 B $\flat$ 5 G5 N.C. E5 end Rhy. Fig. 3 loco

Rhy. Fig. 3

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

B $\flat$ 5 B5 C5 A5 B $\flat$ 5 G5 A5 F $\sharp$ 5 G5 B $\flat$ 5 B5 C5 A5 B $\flat$ 5 G5 N.C. E5

Re - venge! -

Rhy. Fill 1

8va loco

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Verse 1:  
w/Rhy. Fig. 3 (Gtr. 1) 3 1/2 times

B $\flat$ 5 B5 C5 A5 B $\flat$ 5 G5 A5 F $\sharp$ 5 G5 B $\flat$ 5 B5 C5 A5 B $\flat$ 5 G5 N.C. E5

I'm scream - ing re - venge - a - gain. -

B $\flat$ 5 B5 C5 A5 B $\flat$ 5 G5 A5 F $\sharp$ 5 G5 B $\flat$ 5 B5 C5 A5 B $\flat$ 5 G5 N.C. E5

Wrong. - I've been wrong for far - too long. -

B $\flat$ 5 B5 C5 A5 B $\flat$ 5 G5 A5 F $\sharp$ 5 G5 B $\flat$ 5 B5 C5 A5 B $\flat$ 5 G5 N.C. E5

Been - con - stant - ly so - frus - trat - ed, I've moved moun - tains with less. -

w/Rhy. Fill 2 (Gtr. 1)

B $\flat$ 5 B5 C5 A5 B $\flat$ 5 G5 A5 F $\sharp$ 5 G5 B $\flat$ 5 B5 C5 A5 B $\flat$ 5 G5 N.C.

When I chan-nel my hate—to pro-duc-tive,— I don't find it hard to im-press.—

Pre-Chorus:  
w/Rhy. Fig. 1 (Gtr. 1)

N.C. B5 N.C. B5 N.C. B5 N.C. B5

Bones in trac-tion, hands break to hold—raw en-er-gy.—

w/Rhy. Fig. 1A (Gtr. 1)

N.C. B5 N.C. B5 N.C. B5

Bold and di-sas-trous, my ears can't hear what you say to me.—

Double time ♩ = 160

Chorus:

w/Rhy. Fig. 2 (Gtr. 1)

E5 G5 B5 N.C. G5 N.C. G5 B5 N.C. G5 B5 N.C. G5 E5 G5 B5 N.C. G5 N.C.

Hold your mouth for the war.—

G5 B5 N.C. G5 B5 N.C. G5 E5 G5 B5 N.C. G5 N.C. G5 B5 N.C. G5 B5 N.C. G5

Use it for what it's for. Speak the truth a-bout me.—

Rhy. Fill 2  
Gtr. 1

8va

P.M. P.M. P.M. P.M. P.M.

(Fret against pickup)

Rhy. Fig. 1A  
Gtr. 1

P.M. P.M.



Substitute w/Rhy. Fill 3 (Gtr. 1) 2nd time only

To Coda ♪

E5 G5 B5 N.C. G5 N.C. E5

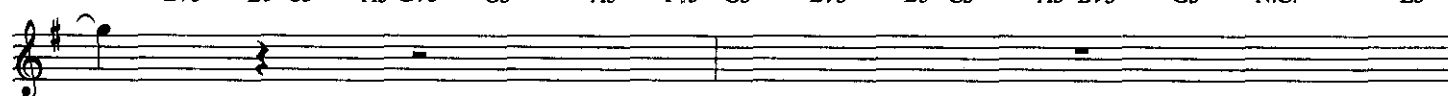


De - ter - mined.

Half time ♩ = 80

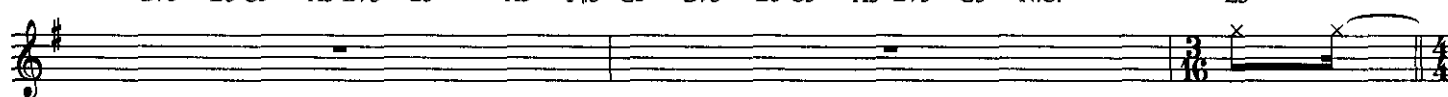
w/Rhy. Fig. 3 (Gtr. 1)

Bb5 B5 C5 A5 Bb5 G5 A5 F#5 G5 Bb5 B5 C5 A5 Bb5 G5 N.C. E5



w/Rhy. Fill 1 (Gtr. 1)

Bb5 B5 C5 A5 Bb5 G5 A5 F#5 G5 Bb5 B5 C5 A5 Bb5 G5 N.C. E5



Pos - sessed.

Verse 2:

w/Rhy. Fig. 3 (Gtr. 1) 3½ times

Bb5 B5 C5 A5 Bb5 G5 A5 F#5 G5 Bb5 B5 C5 A5 Bb5 G5 N.C. E5



I feel a con-quer-ing will — down in - side — me.

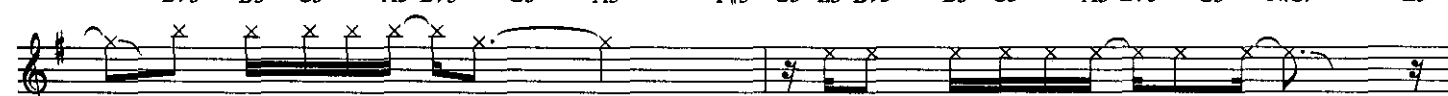
Bb5 B5 C5 A5 Bb5 G5 A5 F#5 G5 Bb5 B5 C5 A5 Bb5 G5 N.C. E5



Strength.

The strength of man - y to crush — who might stop me.

Bb5 B5 C5 A5 Bb5 G5 A5 F#5 G5 E5 Bb5 B5 C5 A5 Bb5 G5 N.C. E5



My strength is in num - ber,

and my soul lies in ev - 'ry - one.

w/Rhy. Fill 2 (Gtr. 1)

D.S. ♪ al Coda

Bb5 B5 C5 A5 Bb5 G5 A5 F#5 G5 Bb5 B5 C5 A5 Bb5 G5 N.C.



The re-leas-ing of an - ger — can bet-ter an - y med-i-cine un-der the sun.

Rhy. Fill 3  
Gtr. 1

Half time ♩ = 80

Guitar Solo:

G#5

B5

w/Fill 1 (Gtr. 2)

E5

N.C.

Coda

Gtr. 3

1 1 1/2 2 1 1 1/2 2

T  
A  
B

Gtrs. 1 &amp; 2

Rhy. Fig. 4

T  
A  
B

w/Rhy. Fig. 4 (Gtrs. 1 &amp; 2) 2 1/2 times

G#5

B5

w/Fill 1 (Gtr. 2)

E5

N.C.

8va

1 2 2

T  
A  
B

Fill 1  
Gtr. 2

f

T  
A  
B

G#5  
 B5  
 PM.  
 TAB  
 14 14 16 13 14 16 14 16 18 19 18 18 19 16 19 16 16 19 18 18 19 16 18 18 19 18 18 15 18

[illegible]

*Bridge:*

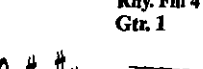
F#5 G#5      B5      G#5 D#5      D5 C#5 B5      F#5 E5                  D#5 D5

The musical notation shows a single staff with a treble clef and key signature of two sharps (F# and C#). The notes are as follows:  
- Measure 1: F#5, G#5  
- Measure 2: B5  
- Measure 3: G#5, D#5  
- Measure 4: D5, C#5, B5  
- Measure 5: F#5, E5  
- Measure 6: D#5, D5  
- Measure 7: D#5, D5  
- Measure 8: D#5, D5  
- Measure 9: D#5, D5  
- Measure 10: D#5, D5  
- Measure 11: D#5, D5  
- Measure 12: D#5, D5  
The notes are connected by horizontal lines, indicating sustained sounds.

There comes a time— with-in — ev-'ry - one—

[illegible]

Rhy. F#11 4  
Gtr. 1



trem. bar

T  
A  
B

2  
6

**Rhy. Fill 4A**  
**Gtr. 2**

PM. ---4

**T**  
**A**  
**B**

2 7 6  
2 0 0 0

F#5 G#5      B5 G#5      D#5 D5 C#5 B5      F#5 E5      D5

to close your eyes — to what's real. —

PM, ----

TAB

4 6 6 6 4 6 6 7 6 4 4 4 2 7 6 5

Double time ♩ = 160

G#5      F#5 G#5      F#5 G#5      F#5 G#5      F#5

Yeah! —

TAB

6 6 6 4 6 6 6 4 6 6 6 4 6 6 6 4

G#5      F#5 G#5      F#5 G#5      F#5 G#5      F#5

Ow! —

TAB

6 6 6 4 6 6 6 4 6 6 6 4 6 6 6 4

Verses 3 & 4:

G#5      Bm/D

3. No com - pre - hen - sion to fail. (w/delay)  
4. Like — a knife in - to flesh, (w/delay)

PM. ....

TAB

6 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 9 9 10

G#5

3

I vac - uum af - the ter wind life for is my to

P.M.

T  
A  
B

2 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

Am/C

sail. \_\_\_\_\_  
death. \_\_\_\_\_

G#5

Can't be the  
Pull ing and

P.M.

T  
A  
B

7 7 8

2 4 4 4 4 4 4 4

Bm/D

rest, let oth - ers waste my time, \_\_\_\_\_  
push - ing the rest of du - ra - tion,

3

T  
A  
B

4 4 4 4 4 4 4 4 9 10

2.  
Dm/F

G#5

F#5

de - ter - mi - na - tion.

T  
A  
B

7  
7  
8

6  
4

6  
4

6  
4

Key signature: F#, C#, G#

Time signature: 4/4

Instrument: Guitar

Tempo: Play 14 times

Chords: G#5, F#5, G#5, F#5, G#5, F#5, G#5

Lyrics: Uh!

Tab: 6 6 6 4 6 6 6 4 6 6 6 4 6

# STRENGTH BEYOND STRENGTH

All gtrs. tune down 1/2 step:

⑥ = E♭ ③ = G♭  
 ⑤ = A♭ ② = B♭  
 ④ = D♭ ① = E♭

Moderately ♩ = 112

Verses 1 & 2:

A5 G♯5

G5

G♭5

A5

C5

1. There's noth - ing. No ed - u - ca - tion. No

2. See additional lyrics

Gtr. 1

A5 G♯5 G5 G♭5 A5

fam - 'ly life — to o - pen my arms — to. You'd say my

C5 A5 B♭5 A5 B♭5 A5 B♭5

job's to - day, — yet gone to - mor - row, I'll be broke in a gut - ter.





Play 3 times

Interlude I:  
Half-time feel  
Play 3 times

A5 G#5 G5 Gb5 Gb5 F5

Verse 3:

Sad state of af-fairs.

P.M.

Ab5 F5

N.C.

Gb5 F5

Crip - pled A - mer - i - ca.

Pipe

P.M.

P.M.

Ab5 F5

E5

dream butt - fucked

Im - mune.

Strong-er than all.

P.M.

**Half-time**  
F5 C/E F5 G♭5 F5 C/E F5 G♭5 F5 C/E F5 G♭5 F5 C/E F5 G♭5

(2nd time) Rrrr! ———— We've  
Rhy. Fig. 1 (end Rhy. Fig. 1)

**Bridge I:**  
F5 C/E F5 G♭5 F5 C/E F5 G♭5 F5 C/E F5 G♭5

grown in - to a mon - ster. ———— An ar - ro - gant, ex - plo - sive  
See additional lyrics

1.-3. w/Fill 1 (Gtr. 2) F5 C/E F5 G♭5 4. Interlude II: Play 3 times F5 G♭5

moth - er - fuck. ———— Far too late!

A.H. See  
A.H. With bar (dive)

grad. dive

**Fill 1**  
Gtr. 2

**Guitar Solo:**

w/Rhy. Fig. 1 (Gtr. 1, 4 times)

F5 C/E F5 G♭5 F5 C/E F5 G♭5 F5 C/E F5 G♭5 F5 C/E F5 G♭5 F5 C/E F5 G♭5

Gtr. 2

w/harmonizer effect

13 12-13 11 (11) 13 13

Gtr. 3

*f* w/harmonizer effect

6 5-6 4 (4) 6 6

F5 C/E F5 G♭5 F5 C/E F5 G♭5 F5 C/E F5 G♭5 F5 C/E F5 G♭5 F5 C/E F5 G♭5

8<sup>th</sup>

3

F5

1/2

12-13-20 16-17 (17) (17) 20-19 20 19 17-16-17

w/trem. bar -1/2

5-6-5 4 5 (5) (5) 11-10 11 10 10-9-10

F5 C/E F5 G♭5 F5 C/E F5 G♭5 F5 C/E F5 G♭5 F5 C/E F5 G♭5

(8<sup>th</sup>)

3

3

3

3

3

3

20-19 19 18 17-16-17 20-19 19-18 16-17 20-19 19-18 16-17

12-11 12 11 11-10-11 13-12 13-12 11-12 13-12 13-12 11-12

F5 C/E F5 G♭5 F5 C/E F5 G♭5

Gtr. 3

7 6 8 6 9 11 10 12 13 12 13 11 13 12 13 16 13 12 16 15 16 19 16 15

## Bridge II:

F5 C/E F5 G♭5 F5 C/E F5 G♭5 F5 C/E F5 G♭5 F5 C/E F5 G♭5

Hail kings. The new kings.

P.M. P.M. P.M. P.M.

3 3 3 3 4 3 3 3 3 4 3 3 3 3 4 3 3 3 3 4

1 0 1 1 2 1 0 1 1 2 1 0 1 1 2 1 0 1 1 2

Double-time  
N.C.

F5 C/E F5

Strong - er than all.

P.M.

3 3 3 3 0 1 1 0 1 1 0 1 2 1 1 2 1 1 0 1 1 0 1 1 0 1

1 0 1 1 0 1 1 0 1 2 1 1 2 1 1 0 1 1 0 1 1 0 1

A5 G♭5 G5 G♭5

2 1 1 1 2 1 1 1 0 1 1 0 1 1 0 1 2 1 1 2 1 1 0 1 1 0 1 7 6 6 6 5 5 5 4

5 4 4 4 3 3 3 2

## Verse 4:

G♭5 F5 A♭5 F5

(See additional lyrics) A sim - ple pro - gress to

P.M. P.M. P.M. P.M.

4 4 4 3 1 1 1 1 1 1 1 1 1 1 1 1 6 6 6 3 3 3 3

2 2 2 1 1 1 1 1 1 1 1 1 1 1 1 1 4 4 4 1 1 1 1

le - gal - ize. ————— There

would not be a choice ————— but to take our side. —

ev - er strong - er than all. Strong - er than all.

Additional Lyrics

Verse 2:  
 You're working for perfect bodies, perfect minds and perfect neighbors.  
 But I'm helping to legalize dope on your pristine streets and I'm making a fortune.  
 You're muscle and gall. Naive at best. I'm bone, brain and cock.  
 Deep down stronger than all.  
 (To Interlude I)

Bridge I:  
 Hard as a rock. Shut like a lock.  
 Finally, the president in submission.  
 He holds out his hand on your television and draws back a stump.  
 It's too late for some.  
 (To Interlude II)

Verse 4:  
 Be there no question of certain strengths.  
 Know this intention. Forever stronger than all.  
 (To End)

## SUICIDE NOTE PT. I

**All gtrs. in drop D tuning:**

⑥=D    ③=G  
⑤=A    ②=B  
④=D    ①=E

Words and Music by  
VINCENT ABBOTT, DARRELL ABBOTT,  
PHILIP ANSELMO and REX BROWN

**Moderately slow** ♩ = 62

**Intro:**

N.C.

N.C.(Dm)

**Gtr. 1 (Acoustic 12-string)**

### Riff A

**end Rift A**

0:00 - 1:02

*mp* hold throughout

\*w/miscellaneous backwards guitar and synth. effects.

**w/Riff A (Gtr. 1)**

**Gtr. 2 (Acoustic 12-string)**

**Verses 1 & 2:**

G(11)

**G**

**G(11)**

**G**

**G(#11)**

**G**

G(11)

**G**

1. Cheap co - caine, -
2. See additional lyrics

dry in - hale,-- the pills that kill-- and keep-- the pain-- a -

**Gtrs. 1 & 2 Rhy. Fig. 1**

N.C.(D)

way.

(Take the pain a - way.)

end Rhy. Fig. 1

**Suicide Note Pt. I - 4 - 1**  
**0223B**

© 1996 WARNER-TAMERLANE PUBLISHING CORP., METAL MAGIC MUSIC, RESS MUSIC,  
DIAMOND DARRELL MUSIC, ABADABA MUSIC and COTA MUSIC, INC.  
All Rights Administered by WARNER-TAMERLANE PUBLISHING CORP.  
All Rights Reserved

w/Rhy. Fig. 1 (Gtrs. 1 &amp; 2)

G(#11)

G

G(#11)

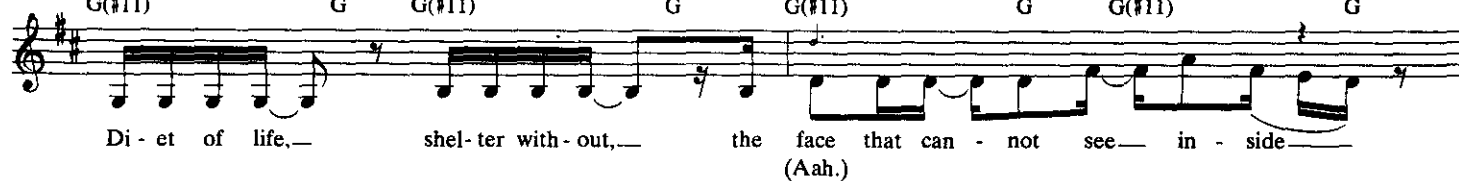
G

G(#11)

G

G(#11)

G



N.C.(D)



Pre-Chorus:

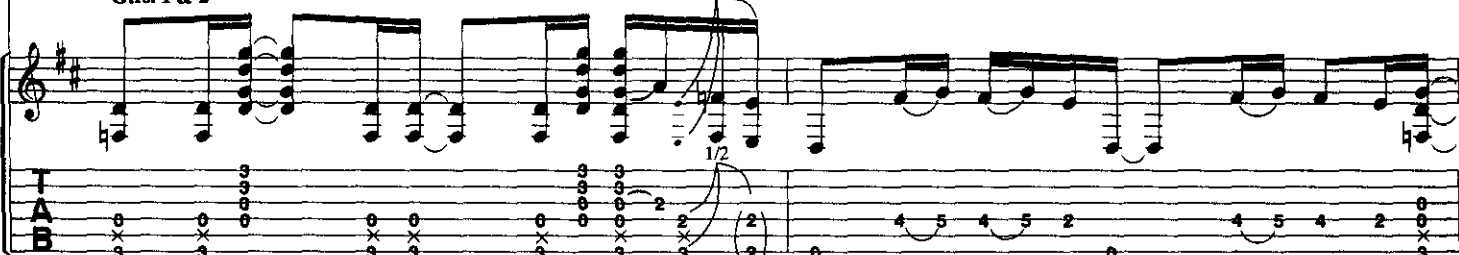
G5/F

N.C.(D)

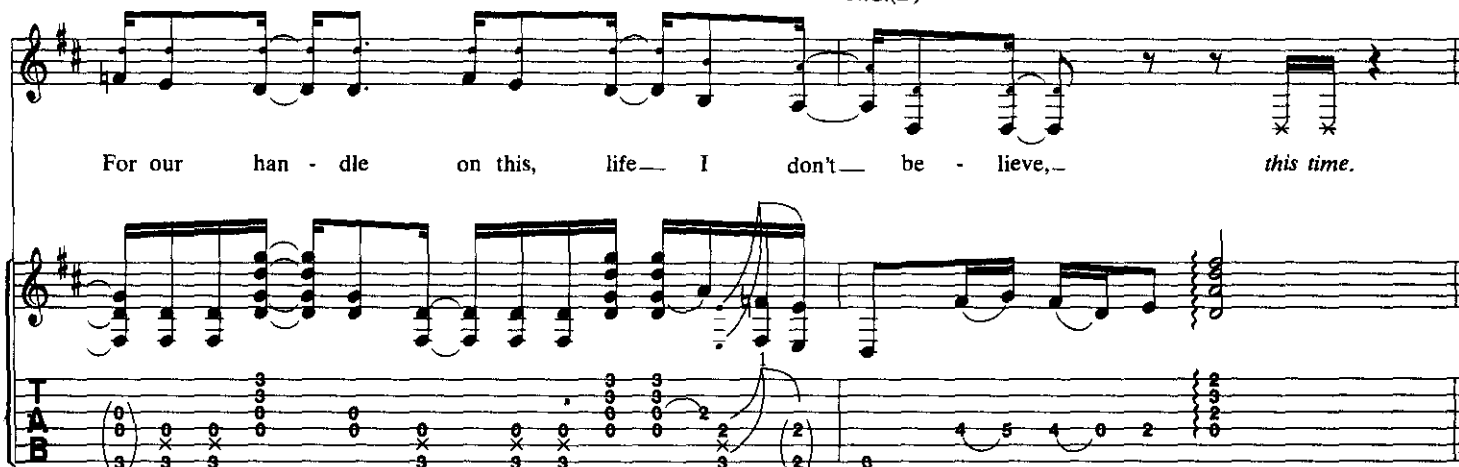
G5/F



Gtrs. 1 &amp; 2



N.C.(D)



Chorus:

D

G5/F

G5/E

D

G5/E

G5/F



Rhy. Fig. 2



D G5/F G5/E D G5/E G5/F

I'm a man? Can you tell I'm a man? With these scars on my wrists to prove I'll try— a - gain.—

end Rhy. Fig. 2

TAB

1.  
w/Riff A (Gtrs. 1 & 2)  
N.C.(Dm)

Try to die— a - gain.— Try to live—

— through this night. Try to die— a - gain.— 2. For -

Gtrs. 1 & 2

TAB

2.  
w/Rhy. Fig. 2 (Gtrs. 1 & 2)

D G/F G/E D G/E G/F

I'll try— a - gain.— Would you look— at me now?— Can you tell. Would you look at me now?—

D G/F G/E D G/E G/F

I'm a man?— With these scars on my wrist to prove I'll try— a - gain.— Can you tell I'm a man?— With these scars on my wrist to prove—

Outro:  
w/Riff A (Gtrs. 1 & 2) 2 times  
N.C.(Dm)

Try to die a - gain.— Try to live—

I'll try a - gain.)



— through this night. Try to die — a - gain. — (Die—

w/Riff A (Gtrs. 1 & 2)  
w/Fill 1 (Gtr. 3) 3rd time

Dm Play 4 times Dm

\* — a - gain.)

Gtr. 1

TAB

\*Sung 1st time only.

Fill 1  
Gtr. 3 (Elec.)

mp w/dist.  
rake - A.H.

1/2 1/2

A.H. Pitch: D

A.H.

1/2 rit.

harm. — 1/4  
\*trem. bar. 1 1/4

D

\*Depress bar one whole step before striking note.

Verse 2:  
Forever fooling, free and using,  
Sliding down the slide that breaks a will.  
Mother's angel, getting smarter,  
How smart are you to regress unfulfilled?  
It's a damn shame, but  
Who's to blame?  
(To Pre-Chorus:)

# SUICIDE NOTE PT. II

All gtrs. tune down 1 whole step:

⑥=D ③=F  
⑤=G ②=A  
④=C ①=D

Fast rock ♩ = 114

Intro:

Verses 1 & 3:  
Double-time feel  
N.C.(E5)

Words and Music by  
VINCENT ABBOTT, DARRELL ABBOTT,  
PHILIP ANSELMO and REX BROWN

*1. Out of my mind,*  
*2. See additional lyrics*

Gtrs. 1 & 2  
*f* steady gliss.

\*w/Digitech whammy pedal at octave setting (throughout).

*gun up to the mouth, no pre - ten - sion, ex - e - cu - tion,*

*live and learn, — rape and turn. — 2. Fret not, fam - 'ly, — nor*  
*4.5. See additional lyrics*

Rhy. Fig. 1  
end Rhy. Fig. 1

steady gliss.

The musical score is written for guitar and bass. The guitar part (Gtrs. 1 & 2) is in the treble clef, and the bass part (T.A.B.) is in the bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes an intro, two verses of music with lyrics, and a rhythmic figure. Performance instructions include 'f' (forte), 'steady gliss.' (steady glissando), and '\*w/Digitech whammy pedal at octave setting (throughout)'. The score is divided into sections for 'Verses 1 & 3' and 'Verses 2, 4 & 5'. The guitar part features complex fretting and glissando techniques, while the bass part provides a steady accompaniment.

w/Rhy. Fig. 1 (Gtrs. 1 &amp; 2) 3 times

end double-time feel

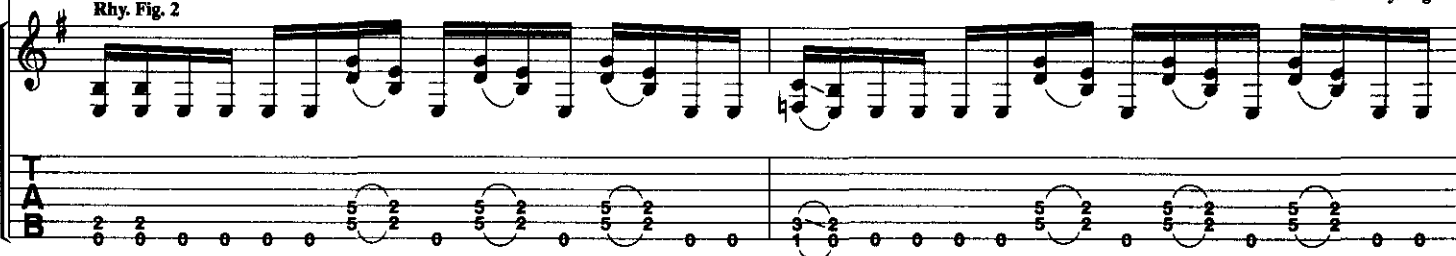


Chorus:

E5

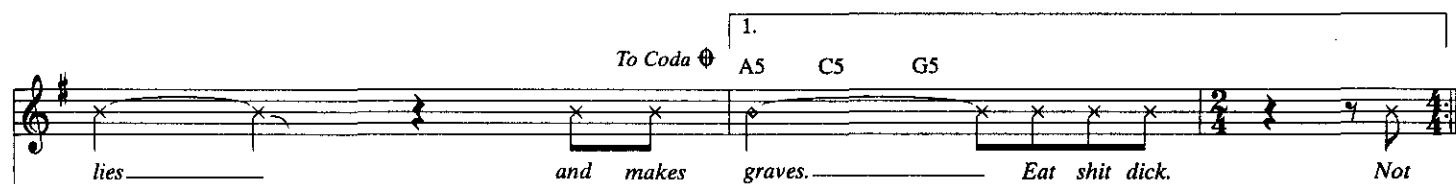
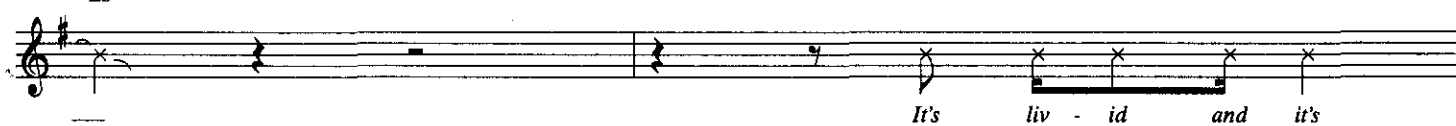
Gtrs. 1 & 2  
Rhy. Fig. 2

end Rhy. Fig. 2



w/Rhy. Fig. 2 (Gtrs. 1 &amp; 2)

E5



2. Interlude:

A5 C5 G5 E5 F5 E5 F5 E5

graves \_\_\_\_\_ to send you down. \_\_\_\_\_

Rhy. Fig. 3

grad. dive w/bar

P.M. .... 4 P.M. .... 4 P.M. .... 4 P.M. .... 4

T A B

7 10 5 (5) 2 2 3 2 2 0 2 0 0 1 3 2 2 2 3 2 2 0 0 1 2 2

5 8 3 (3) 6 0 0 1 0 0 0 0 0 0 1 0 0 0 1 0 0 0 0 0 1 0 0

E5 F5 E5 N.C. end Rhy. Fig. 3

P.M. .... 4 P.M. .... 4

T A B

2 2 3 2 2 0 2 0 0 1 3 2 0 0 3 5 3 2 3 2 2 3 0 1

0 0 1 0

w/Rhy. Fig. 3 (Gtrs. 1 & 2) 3 bars only w/Fill 1 (Gtrs. 1 & 2) w/Rhy. Fig. 3 (Gtrs. 1 & 2) 1 1/4 times

E5 F5 E5 E5 F5 E5 E5 F5 E5 E5 F5 E5

Woah. Why would you help an - y - one who

E5 F5 E5 E5 F5 E5

does - n't want it, does - n't need it, does - n't want your shit ad - vice when mind's made up to go a - head and die? -

E5 F5 E5 E5 F5 E5 E5 F5 E5 w/Fill 1 (Gtrs. 1 & 2)

What's done is done and gone, so why - cry? Ah. \_\_\_\_\_

Fill 1  
Gtrs. 1 & 2

T A B

0 3 5 3 2 3 2 3 0

Guitar Solo:  
Double-time feel

Gtr. 1

8va

\* 1½ 1½ 1½ 1½ 1½

† trem. bar

1/2

7 (7)

20 20 20 20 20

\*w/harmonizer set one octave higher.  
†Depress bar 1½ steps before striking note.

Gtr. 2

1/2

7

(8va)

3

6 6 6

slack

\*trem. bar

trem. bar

3

17 20 17 20 17 20 17 20 17 20 17 20 17 20 17 20 17 20 17

(17)

slack

(15ma)

slack

trem. bar

slack

harm. vib. w/bar

(15ma)

slack

harm. grad. dive w/bar

Gtr. 2 out

10 (10)

10 (10)

10 (10)

2.375 (2.375)

2.375

2.375

slack

slack

\*Grad. depress bar while hammering on/pulling off.

8va

\*Gtr. 1


trem. bar

trem. bar

TAB

18 19 20 22 22 22 22 (22) (22) (22)

\*Discontinue harmonizer effect.

D.S.  al Coda

(8va)

trem. bar

trem. bar

TAB

21 (21) (21) (21) 20 (20)

Coda

A5 C5 G5

Freely

graves.

(To send you down.)

vib. w/bar

fdbk: (8va)

vib. w/bar

TAB

7 5 10 8 5 (5/3) (5/3) (5/3) (5/3)

17

Slower  $\text{♩} = 78$ 

Outro:

E5 D5 E5 D5 E5 D5

Gtr. 1  
Rhy. Fig. 4

Gtrs. 1 & 2

P.M. ....

TAB

\*w/Digitech whammy ped./set at octave setting.

E5 D5 E5 D5 E5 D5 E5 D5 E5 D5

w/Rhy. Fig. 4 (Gtrs. 1 & 2)

(Sung 1st time:) Woah.  
end Rhy. Fig. 4

P.M. ....

TAB

Freely a tempo

E5 D5 E5 D5

Ah.

Gtrs. 1 & 2

w/misc. fdbk.

P.M. ....

TAB

E5 D5 E5 D5

P.M. ....

vib. w/bar

TAB

First system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two bottom staves labeled 'T' and 'B' (Tenor and Bass). The top staff has four measures, each with a whole note chord: E5, D5, E5, and D5. The middle staff has four measures of eighth notes, with a 'P.M.' (Pedal Point) marking at the beginning of the first measure. The bottom staff has four measures of eighth notes, with a 'P.M.' marking at the beginning of the first measure. The notation includes various fingerings (6, 7, 7) and a (7) in parentheses.

Second system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two bottom staves labeled 'T' and 'B' (Tenor and Bass). The top staff has four measures, each with a whole note chord: E5, D5, E5, and D5. The middle staff has four measures of eighth notes, with a 'P.M.' (Pedal Point) marking at the beginning of the first measure. The bottom staff has four measures of eighth notes, with a 'P.M.' marking at the beginning of the first measure. The notation includes various fingerings (6, 7, 7) and a (7) in parentheses.

Third system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two bottom staves labeled 'T' and 'B' (Tenor and Bass). The top staff has four measures, each with a whole note chord: E5, D5, E5, and D5. The middle staff has four measures of eighth notes, with a 'P.M.' (Pedal Point) marking at the beginning of the first measure. The bottom staff has four measures of eighth notes, with a 'P.M.' marking at the beginning of the first measure. The notation includes various fingerings (6, 7, 7) and a (7) in parentheses.

Fourth system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two bottom staves labeled 'T' and 'B' (Tenor and Bass). The top staff has four measures, each with a whole note chord: E5, D5, E5, and D5. The middle staff has four measures of eighth notes, with a 'P.M.' (Pedal Point) marking at the beginning of the first measure. The bottom staff has four measures of eighth notes, with a 'P.M.' marking at the beginning of the first measure. The notation includes various fingerings (6, 7, 7) and a (7) in parentheses.



The musical score for "The Wind" by Peter Max is presented in three staves. The top staff is for guitar, the middle for bass, and the bottom for drums. The guitar part begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of 120. It features a melodic line with a "b2" marking, a "Ah." vocalization, and a "slack" section. The bass part follows with a similar melodic line, including a "trem. bar" (tremolo bar) section and a "vib. w/bar" (vibrato with bar) section. The drum part is indicated by "T" and "B" for tom and bass drum, with a 3/8 time signature and a pattern of "x" marks representing hits.

The musical notation for the guitar solo in "Sweet Home Alabama" is shown in two staves. The top staff is a standard musical staff with a treble clef and a key signature of one sharp (F#). The bottom staff is a guitar tablature staff with a "TAB" label on the left. The solo consists of a series of eighth and sixteenth notes, with some measures containing triplets. The notation includes various musical symbols such as slurs, ties, and a "vib. w/bar" (vibrato with a bar) marking. The solo ends with a "Fade" instruction. The tablature shows fret numbers (1, 3, 5, 7, 9, 10, 12, 14, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 405, 407, 409, 411, 413, 415, 417, 419, 421, 423, 425, 427, 429, 431, 433, 435, 437, 439, 441, 443, 445, 447, 449, 451, 453, 455, 457, 459, 461, 463, 465, 467, 469, 471, 473, 475, 477, 479, 481, 483, 485, 487, 489, 491, 493, 495, 497, 499, 501, 503, 505, 507, 509, 511, 513, 515, 517, 519, 521, 523, 525, 527, 529, 531, 533, 535, 537, 539, 541, 543, 545, 547, 549, 551, 553, 555, 557, 559, 561, 563, 565, 567, 569, 571, 573, 575, 577, 579, 581, 583, 585, 587, 589, 591, 593, 595, 597, 599, 601, 603, 605, 607, 609, 611, 613, 615, 617, 619, 621, 623, 625, 627, 629, 631, 633, 635, 637, 639, 641, 643, 645, 647, 649, 651, 653, 655, 657, 659, 661, 663, 665, 667, 669, 671, 673, 675, 677, 679, 681, 683, 685, 687, 689, 691, 693, 695, 697, 699, 701, 703, 705, 707, 709, 711, 713, 715, 717, 719, 721, 723, 725, 727, 729, 731, 733, 735, 737, 739, 741, 743, 745, 747, 749, 751, 753, 755, 757, 759, 761, 763, 765, 767, 769, 771, 773, 775, 777, 779, 781, 783, 785, 787, 789, 791, 793, 795, 797, 799, 801, 803, 805, 807, 809, 811, 813, 815, 817, 819, 821, 823, 825, 827, 829, 831, 833, 835, 837, 839, 841, 843, 845, 847, 849, 851, 853, 855, 857, 859, 861, 863, 865, 867, 869, 871, 873, 875, 877, 879, 881, 883, 885, 887, 889, 891, 893, 895, 897, 899, 901, 903, 905, 907, 909, 911, 913, 915, 917, 919, 921, 923, 925, 927, 929, 931, 933, 935, 937, 939, 941, 943, 945, 947, 949, 951, 953, 955, 957, 959, 961, 963, 965, 967, 969, 971, 973, 975, 977, 979, 981, 983, 985, 987, 989, 991, 993, 995, 997, 999, 1001, 1003, 1005, 1007, 1009, 1011, 1013, 1015, 1017, 1019, 1021, 1023, 1025, 1027, 1029, 1031, 1033, 1035, 1037, 1039, 1041, 1043, 1045, 1047, 1049, 1051, 1053, 1055, 1057, 1059, 1061, 1063, 1065, 1067, 1069, 1071, 1073, 1075, 1077, 1079, 1081, 1083, 1085, 1087, 1089, 1091, 1093, 1095, 1097, 1099, 1101, 1103, 1105, 1107, 1109, 1111, 1113, 1115, 1117, 1119, 1121, 1123, 1125, 1127, 1129, 1131, 1133, 1135, 1137, 1139, 1141, 1143, 1145, 1147, 1149, 1151, 1153, 1155, 1157, 1159, 1161, 1163, 1165, 1167, 1169, 1171, 1173, 1175, 1177, 1179, 1181, 1183, 1185, 1187, 1189, 1191, 1193, 1195, 1197, 1199, 1201, 1203, 1205, 1207, 1209, 1211, 1213, 1215, 1217, 1219, 1221, 1223, 1225, 1227, 1229, 1231, 1233, 1235, 1237, 1239, 1241, 1243, 1245, 1247, 1249, 1251, 1253, 1255, 1257, 1259, 1261, 1263, 1265, 1267, 1269, 1271, 1273, 1275, 1277, 1279, 1281, 1283, 1285, 1287, 1289, 1291, 1293, 1295, 1297, 1299, 1301, 1303, 1305, 1307, 1309, 1311, 1313, 1315, 1317, 1319, 1321, 1323, 1325, 1327, 1329, 1331, 1333, 1335, 1337, 1339, 1341, 1343, 1345, 1347, 1349, 1351, 1353, 1355, 1357, 1359, 1361, 1363, 1365, 1367, 1369, 1371, 1373, 1375, 1377, 1379, 1381, 1383, 1385, 1387, 1389, 1391, 1393, 1395, 1397, 1399, 1401, 1403, 1405, 1407, 1409, 1411, 1413, 1415, 1417, 1419, 1421, 1423, 1425, 1427, 1429, 1431, 1433, 1435, 1437, 1439, 1441, 1443, 1445, 1447, 1449, 1451, 1453, 1455, 1457, 1459, 1461, 1463, 1465, 1467, 1469, 1471, 1473, 1475, 1477, 1479, 1481, 1483, 1485, 1487, 1489, 1491, 1493, 1495, 1497,

**Verse 3:**

It's not worth the time to try  
To replenish a rotting life.  
I'll end the problem, facing nothing,  
Fuck you off, fuck you all.

**Verse 4:**

**Tortured history, addict of misery,  
This exposes me for weakness is a magnet -  
Watch me do it, do it.  
(To Chorus:)**

# THIS LOVE

Words and Music by  
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,  
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

All gtrs. tune down 1/2 step:

⑥=E♭ ③=G♭  
⑤=A♭ ②=B♭  
④=D♭ ①=E♭

Moderate rock ♩ = 102

Intro:

F♯m F♯m/G F♯m F♯m/G F♯m F♯m/G F♯m F♯m/G

Gtr. 1  
Rhy. Fig. 1

Verse:

F♯m F♯m/G F♯m F♯m/G F♯m F♯m/G

1. If ev - er words - were spo - ken, pain - ful and - un - true -  
2. I'd been - the tempt - ing one, - stole her from - her - self -

F#m

F#m/G

Bm

Bm/C

Bm

Bm/C

F#m

F#m/G

I said I loved, but I lied.  
This gift in pain, her pain was life.

T  
A  
B

F#m

F#m/G

A/C#

C

A/C#

C

In my life, I feel all I want - ed  
And some - times I feel so sor - ry,

T  
A  
B

A/C#

C

E/G#

Am

A/C#

C

was the keep - ing of some - one like you.  
I re - gret this, the hurt - ing of you.

As it turns out,  
But you make me

T  
A  
B

A/C#

C

A/C#

C

E/G#

Am

deep - er with - in me, love was twist - ed and point - ed at you.  
so un - hap - py I'd take my life and leave it with you.

T  
A  
B

w/Rhy. Fig. 1 (Gtr. 1) 4 times  
 \*w/Fill 1 (Gtr. 2) 2nd time only  
 F#m F#m/G

(Spoken:) Never ending pain, quickly ending life.

\*Gtr. 2

3 w/par

slack

(15ma)

TAB

\*1st time only, 2nd time Fill 1 only.

F#m F#m/G F#5 Cm Bm Am

You keep this love, thing, love, child, love, toy. You keep this

Gtr. 3 (Elec. w/dist)

2 slack

TAB

w/Rhy. Fig. 2 (Gtr. 1) 3 times, simile  
 F#5

love, fist, love, scar, love, break. You keep this love, love,

Cm Bm Am F#5

Fill 1  
 Gtr. 2

w/wah-wah

1/4

1/4 1/2 1/2 1/2

14 16 16 (16) 14 16 (16) 16 (16)

(8va)

A.H.

1/2 1/4

16 (16) 14 17 (17) (17)

TAB

To Coda

love. You keep this love, love, love. You keep this

Cm Bm Am F#5 Cm Bm Am

1.

w/Rhy. Fig. 1 (Gtr. 1) 4 times

F#m F#m/G F#m F#m/G F#m F#m/G F#m F#m/G

love.

Gtr. 2

TAB

2.

N.C.

G5 N.C.

\*love.

TAB

\*Vocal tacet on repeat.

F5 F#5 G5 G#5 A5 A#5 B5

No more head trips.

TAB

Slower  $\text{♩} = 128$ 

Ahhhh!

1.2.3.

F5 G5 F5 G5 F5 G5 F5 G5 F5 G#5 F5 G5 F5 G5 F5 G5

Original tempo  $\text{♩} = 102$ F#m7 F#m7/G  
Gtr. 1 (Clean)

F#m7 F#m7/G

F#m7 F#m7/G

F#m7 F#m7/G

Gtr. 2

Guitar Solo:

F#m7 F#m7/G  
w/Rhy. Fig. 1 (Gtr. 1) 4 times

F#m7

F#m7/G

F#m7

F#m7/G

F#m7

F#m7/G

Bm7  
8va

Bm7/C

Bm7

Bm7/C

F#m7

F#m7/G

F#m7 F#m7/G Dm Dm/C# F/C G7/B  $\frac{1}{4}$  8va.....

Gtr. 2

(8va)-1

TAB

(19) 14 16 14 (14) (14) 19 12 10 13 10 13 (19) 13 17 17 (17) 13 17

Gtr. 1

hold.....

TAB

5 3 2 4 3 3 4 3 3 2 3 0 3 2

Dm Dm/C# F/C G7/B w/Rhy. Fig. 1 (Gtr. 1) 4 times F#m7 F#m7/G

(8va)

hold bend

A.H.

w/talk box

1 1/2

TAB

15 17 18 14 15 15 (15) (15) (15) 2 (2) 4 2 2 4 (4) 2 3 4

TAB

5 3 2 4 3 3 4 3 3 2 3 0 3 2

D.S.  $\text{X}$  at Coda

F#m7 F#m7/G F#m7 F#m7/G F#m7 F#m7/G

(15ma) (15ma) (8va) (8va)

A.H. A.H. .... P.M. A.H. .... P.M. A.H.

dive w/bar slack

TAB

2 4 3 2 3 2 0 7 (7) 5 7 7 5 7 7 5 10 9 (10) 9

**Coda**

F5 G5 F5 G5 F5 G5 F5 G5 F5 G#5 F5 G5 F5 G5 F5 G5 F5 G#5 F5

love, ah.

**Rhy. Fig. 1** **end Rhy. Fig. 2**

**TAB**

9 5 9 5 9 5 9 5 9 6 9 5 9 5 9 5 9 6 9 9

1 3 1 3 1 3 1 3 1 4 1 3 1 3 1 3 1 4 1 1

**w/Rhy. Fig. 2 (Gtr. 2) 3 times**

F5 G5 F5 G5 F5 G5 F5 G5 F5 G#5 F5 G5 F5 G5 F5 G#5 F5 G5 F5 G5 F5 G#5 F5

You keep this love. You keep this

G5 F5 G5 F5 G#5 F5 G5 F5 G5 F5 G5 F5 G#5 F5 G5 F5 G5 F5 G#5 F5

love. You keep this love. You keep this love, ah,

B5 E5 F5 C5 F5 G5 F5 G5 F5 G5

ah.

**TAB**

4 2 3 5 9 5 9 5 9 5

2 6 1 3 1 3 1 3 1 3

F5 G5 F5 G#5 F5 G5 F5 G5 F5 G5 F5 G#5 F5

**TAB**

9 5 9 6 9 5 9 5 9 6 9 9

1 3 1 4 1 3 1 3 1 4 1 1



\*w/Fill 2 (Gtrs. 1 & 3)

F5 G5 F5 G5 F5 G5 F5 G5 F5 G#5 F5 G5 F5 G5 F5 G5 F5 G#5 F5

\*\*"Studio cross-fade": Gtr. 2 fades out as Gtrs. 1 & 3 fade in (see Fill 2).

Original tempo ♩ = 102

Outro Solo:

w/Rhy. Fig. 1 (Gtr. 3) till end

F#m7 F#m7/G F#m7 F#m7/G F#m7 F#m7/G F#m7 F#m7/G F#m7 F#m7/G F#m7 F#m7/G

Fill 2

Original tempo ♩ = 102

Gtr. 3

Gtr. 1 (fade in)

$F\sharp m7$   $F\sharp m7/G$   $F\sharp m7$   $F\sharp m7/G$   $F\sharp m7$   $F\sharp m7/G$

TAB: 17 (17) 17 (17) 17 17 17 17 17 17

$F\sharp m7$   $F\sharp m7/G$   $F\sharp m7$   $F\sharp m7/G$   $F\sharp m7$   $F\sharp m7/G$   $F\sharp m7$   $F\sharp m7/G$

TAB: 14 16 18 19 14 17 17 17 17 17 17 17 14 17 (17) (17)

$F\sharp m7$   $F\sharp m7/G$   $F\sharp m7$   $F\sharp m7/G$   $F\sharp m7$   $F\sharp m7/G$

TAB: 19 17 21 20 19 17 19 (19) 17 19 21

$F\sharp m7$   $F\sharp m7/G$   $F\sharp m7$   $F\sharp m7/G$   $F\sharp m7$   $F\sharp m7/G$

TAB: 21 (21) 21 21 (21) 21 21 (21) 21 21 (21) 21 21 (21)

$F\sharp m7$   $F\sharp m7/G$   $F\sharp m7$   $F\sharp m7/G$   $F\sharp m7$   $F\sharp m7/G$

TAB: 9 (9) (9)

\*Depress bar and strike harmonic, then steadily back to pitch.

# THE UNDERGROUND IN AMERICA

All gtrs. tune down 1 whole step:

\* ⑥=G ③=F

⑤=G ②=A

④=C ①=D

\*Tune ⑥ one octave lower than ⑤.

Moderate rock ♩ = 90

Intro:

N.C.(A5)

Gtrs. 1 & 2

Words and Music by  
VINCENT ABBOTT, DARRELL ABBOTT,  
PHILIP ANSELMO and REX BROWN

*pp*  $\leq$  *f*

\*Studio fade in.

(8va) semi-harm. A.H. 1/2

A.H. pitch: C#

C# G G# G C# G G# G C# G C# G

Rhy. Fig. 1

end Rhy. Fig. 1

The Underground in America - 11 - 1  
0223B

© 1996 WARNER-TAMERLANE PUBLISHING CORP., METAL MAGIC MUSIC, RESS MUSIC,  
DIAMOND DARRELL MUSIC, ABADABA MUSIC and COTA MUSIC, INC.  
All Rights Administered by WARNER-TAMERLANE PUBLISHING CORP.  
All Rights Reserved

Wah.

Rhy. Fig. 2

end Rhy. Fig. 2

P.M.

TAB

0 0 0 7 7 7 6 6 6 5 3 1 0 0 0 7 7 7 6 6 6 5 3 1

The musical score for "The Wind" by The Beatles is presented in three staves. The top staff is a guitar staff in treble clef, showing a melodic line with a key signature of one flat (B-flat major/D minor) and a 4/4 time signature. The middle staff is a bass staff in treble clef, featuring a rhythmic pattern of eighth notes with triplets. The bottom staff is a guitar tablature (TAB) staff, providing fret numbers for the guitar part. The score is divided into three measures, with a key signature change to two flats (B-flat major/D minor) indicated by a key signature change symbol. The tempo is marked "steady gliss." and the time signature is 4/4.

**Chorus:**

Put in po - si - tion to wage teen - age may - hem, - a com - mon af - fair for the ones who are juiced.

**Rhy. Fig. 3**

**end Rhy. Fig. 3**

**TAB**

w/Rhy. Fig. 3 (Gtr. 1)



If it is weak - ness that grants us the pow - er, we thrive on what's strong - er than most of the world.

Verses 1 & 2:  
Bbm



1. Glass breaks — the dim - ming lights... Sweat, heat and pro - fane de - bate. The  
2. See additional lyrics

Gtrs.  
1 & 2

Rhy. Fig. 4

end Rhy. Fig. 4



Dbm

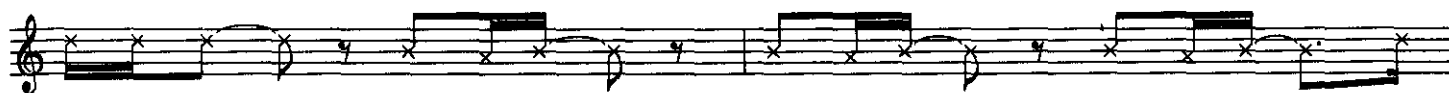


smart ones stay on the out - side. (While drunk - en heads and arms e - rupt.)



w/Rhy. Fig. 4 (Gtr. 1)

Bbm



Cen - tered man — swings a punch, — spits a tooth, — pos - tures odd. — A

Dbm Em Gm

punk rock es - ca - pade. — Five bucks a head — to be king dick in the crowd. —

Gtrs. 1 & 2 Rhy. Fig. 5 end Rhy. Fig. 5

PM. PM. PM. PM. PM.

w/Rhy. Fig. 2 (Gtr. 1) N.C. Bbm

We are the ones who must sport the po - si - tion. Cheap beer, trend - y dicks, les - bi - an love is ac - cept - ed and right.

w/Rhy. Fig. 5 (Gtr. 1) Dbm Em Gm

Shaved heads meet hair in the mix, blend - ing the eight - ies and nine - ties with hate.

Chorus: w/Rhy. Fig. 3 (Gtr. 1) 2 times N.C.

Put in po - si - tion to wage teen - age may - hem, — a com - mon af - fair for the ones that are juiced.

If it is weak - ness that grants us the pow - er, we thrive on what's strong - er than most of the world.

1. Of the world.

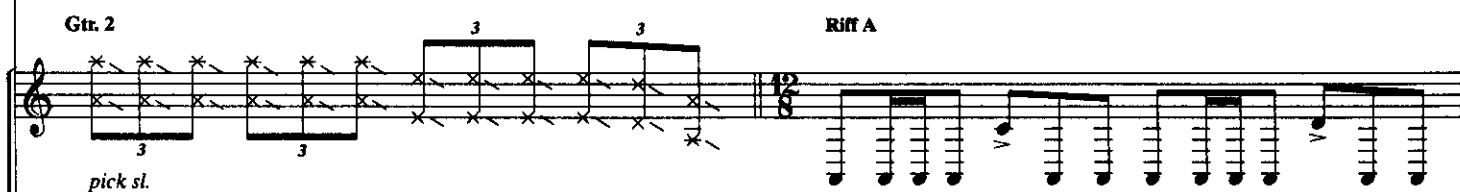
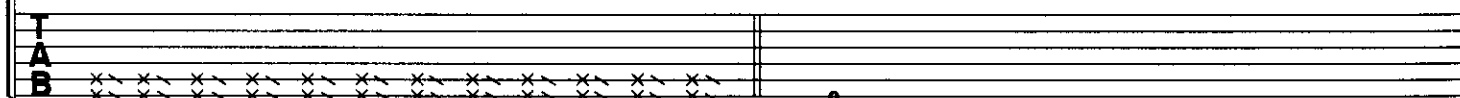
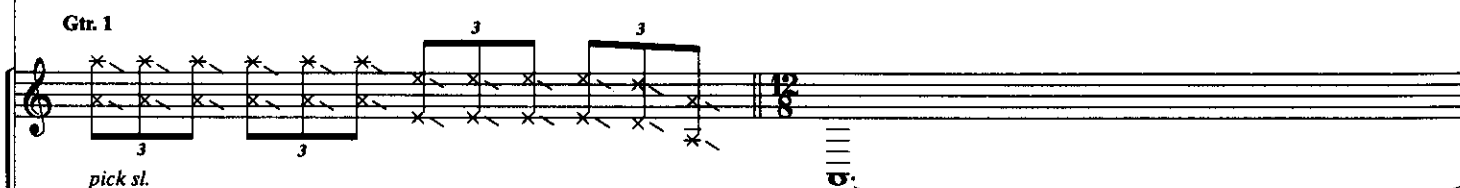
Gtrs. 1 & 2

PM.

2. Slower ♩ = 80

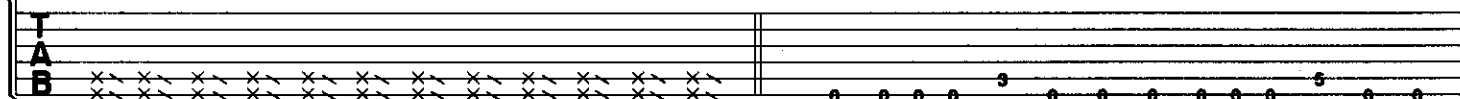
Faster ♩ = 136

Interlude:  
N.C.(A5)

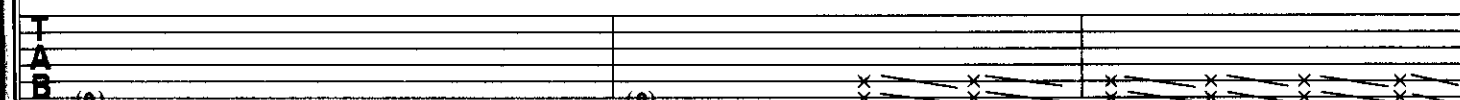
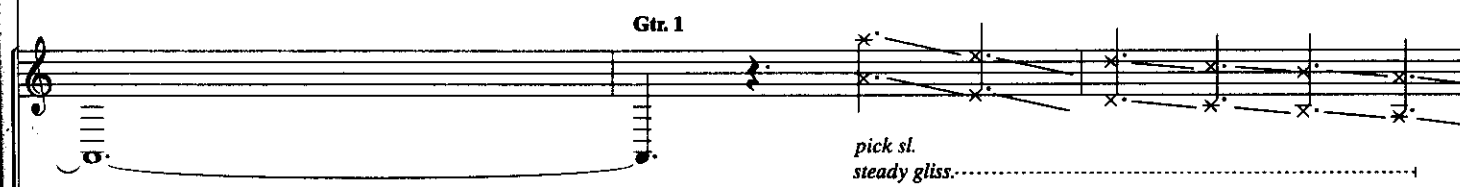
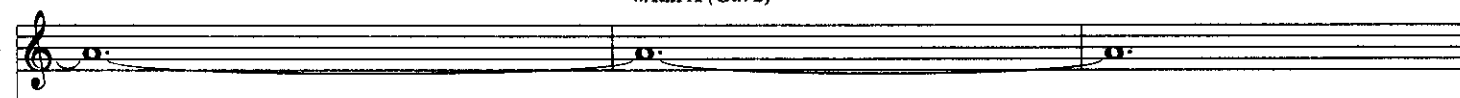


Riff A

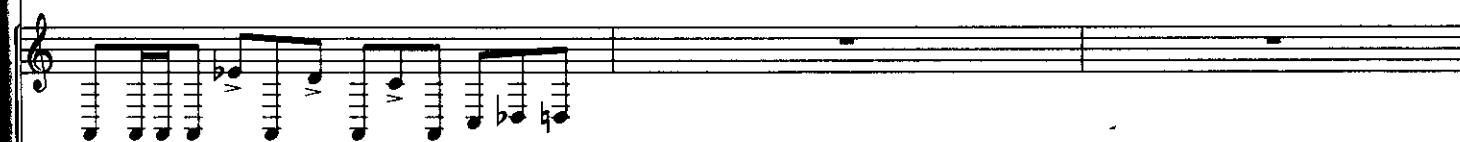
P.M. P.M. P.M.



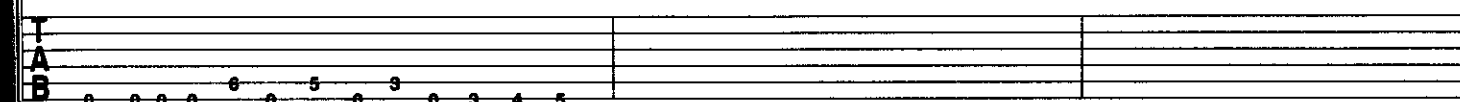
w/Riff A (Gtr. 2)



end Riff A



P.M. P.M. P.M.



w/Riff A (Gtrs. 1 &amp; 2) 2 times



(C5)

Gtrs.  
1 & 2

Riff B



w/Riff A (Gtrs. 1 &amp; 2) 2 times

(A5)



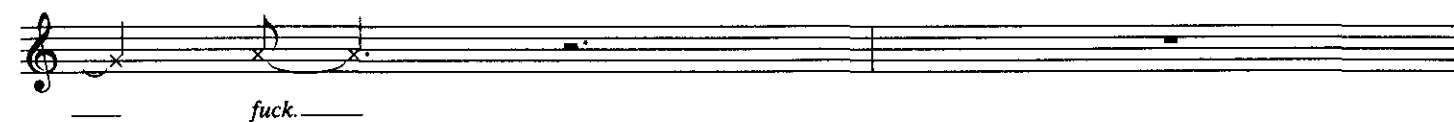
w/Riff B (Gtrs. 1 &amp; 2)

(C5)



w/Riff A (Gtrs. 1 &amp; 2) 2 times

(A5)





*a tempo*  
B♭5

Give it five years, you'll re - tire your pierc - ings.

Gtrs. 1 & 2

rit.  
P.M.

T  
A  
B

0 0 0 3 3 3 7 6 7 12 15 13

\*Gtr. 3 (Dist.)

(8va)

*f*

1

15 (15)

T  
A  
B

\*w/tremolo effect.

(8va)

grad. release

1/2

1/2 1/2 1

15 (15) 15 10 13 15 15 13 15 15 13 15 13 12

T  
A  
B

N.C.

You must ad - mit that you mim - ic the weak - lings.

P.M.

rit.

(8va)

1

1

(12)

(12)

B $\flat$ 5  
Gtrs. 1 & 2

(8va)

Gtr. 3

1

18

17

18

pick sl.

Gtr. 3 out

(8va)

grad. bend

2 1/2

Gtr. 4

8va

1/4

1/2

Guitar Solo:  
N.C.  
(8va)

Gtr. 4

1 1/2

5

\*trem. bar

1 1/2

8va

\*\*

1

1/2

20

21

(21)

(20)

15

(15)

\*Depress bar then gradually raise while hammering on/pulling off.

\*\*Fret w/pinky while holding previous bend, then pull off.

1/2

TAB

w/Fill 1 (Gtr. 3)

Gtr. 4 out

TAB

Slower ♩ = 90

Outro:  
w/Rhy. Fig. 1 (Gtrs. 1 & 2)  
N.C.(A5)

Ooh.

Yeah.

Ha.

Huh.

Gtr. 5 (Dist.) (8va)

mf

A.H.

Gtr. 5 out

TAB

\*Gtr. 6 (Dist.)

pick sl.  
steady gliss.

TAB

\*Two gtrs. arr. for one.

Fill 1  
Gtr. 3 (8va)

Gtr. 3 out

TAB

w/Rhy. Fig. 2 (Gtrs. 1 &amp; 2) 4 times

Wah... (Wah.)

pick sl.  
steady gliss.

T  
A  
B

Gtr. 6 out

T  
A  
B

\*Freely

†Play 7 times

The trend is dead.

Gtrs. 1 & 2

T  
A  
B

\*w/ad lib. sound effects.

\*\*Strike chord 1st time only.

†Play repeats simile; segue into "Reprise Sandblasted Skin."

Verse 2:  
 Show's on, dates cancelled,  
 Kicked out for reasons that seem so unfair.  
 Skin crusts against the cops.  
 A foregone conclusion that's tired and beat.  
 Ring worm, crabs and lice,  
 V.D., ecstasy, speed and horse.  
 A heaven of unmatched importance,  
 An honor of sex to be stuck by the punk.  
 We are the ones who must sport the position.  
 Rich homes, money and food,  
 Abandoned for the bums on the street.  
 A lifestyle that's unexplainable.  
 Don't try and save what is all meant to be.  
 (To Chorus:)

# WALK

Words and Music by  
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,  
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Tune down:  
⑥ = D

Moderate rock ♩ = 116

Intro:

Band tacet  
N.C.  
Gtr. 1

Bass and drums fade in

N.C.

Bb5

N.C.

Ab5

N.C.

Db5

N.C.

Eb5

F5

F#5

F5

Eb5

N.C.

Eb5

F5

F#5

F5

Eb5

Rhy. Fill 1



Pre-Chorus:  
C5

A $\flat$ 5

A5

N.C.

Is there no stan - dard an - y - more? ————— What it takes, — who I am, —

Gtr. 2

Gtr. 1

1/2 1/2

TAB

0 0 1 (1) 0 0 1 (1) 0

C5

A $\flat$ 5

A5

— where I've been, — be - long? You can't be some - thing you're not.

sim.

sim.

Both gtrs.

1/2 1/2

TAB

0 0 1 (1) 0 0 1 (1) 0 5 6 6 7 7

N.C.

Be your - self, by your - self, stay a - way — from me.

Gtr. 2

Gtr. 1

1/2 1/2 1/2 1/2

TAB

0 0 1 (1) 0 0 1 (1) 0 0 1 (1) 0 0 1 (1) 0



C5                      Ab5                      F5                      E5                      Eb5

A les - son learned in life, know from the dawn of time.

Both gtrs.

\*Next four bars, vocal doubled two octaves lower.

Chorus:  
N.C.                      Bb5                      N.C.                      Ab5

(Shout:) Re                      spect!

Rhy. Fig. 2

N.C.                      Db5                      N.C.                      Eb5                      F5                      F#5                      F5                      Eb5

Walk!                      Oo, what did you say? —

end Rhy. Fig. 2

w/Rhy. Fig. 2 (Gtrs. 1 & 2)

N.C.                      Bb5                      N.C.                      Ab5                      N.C.                      Db5                      N.C.                      Eb5                      F5                      F#5                      F5                      Eb5

Re                      spect!                      Walk!                      Are you talk-ing to me?

N.C. Eb5 F5 F#5 F5 Eb5 N.C.

Are you talk - ing to me? —

TAB

0 0 0 1 0 3 0 4 0 3 0 1 0 0 1 (1) 0 0 1 (1) 0

TAB

0 1 (1) 0 0 1 (1) 0 0 1 (1) 0 0 1 (1) 0 0 1 (1) 0 10 4 18

Verse 2:  
w/Rhy. Fig. 1 (Gtrs. 1 & 2) simile

N.C.

Run your mouth— when I'm not a - round, — it's eas - y to a - chieve. —

Db5 N.C.

You cry to weak friends that sym - pa - thize. — Can you hear — the vi - o - lins —

D.S. al Coda  
Db5 C5 Db5

play - ing your song? — Those same friends tell me your ev - 'ry word. —

w/Rhy. Fig. 2 (Gtrs. 1 &amp; 2) 2 times, simile

Coda N.C. Bb5 N.C. Ab5 N.C. Db5 N.C. Eb5 F5 F#5 F5 Eb5

Re - spect! Walk! Oo, what did you say? —

N.C. Bb5 N.C. Ab5 N.C. Db5 N.C. Eb5 F5 F#5 F5 Eb5

Re - spect! Walk! Are you talk - ing to me?

w/Rhy. Fill 1 (Gtr. 1) 3 times

N.C. Eb5 F5 F#5 F5 Eb5 N.C. Eb5 F5 F#5 F5 Eb5 N.C. Eb5 F5 F#5 F5 Eb5

Are you talk - in' to me? — No — way, — punk. —

Guitar Solo:  
D5

grad. bend

grad. bend

G

steady glisses.

hold bend 1 1/2 trem. bar (slight descent)

Band tacet  
N.C.

sim.

Bass and drums fade in

Chorus:  
w/Rhy. Fig. 2 (Gtrs. 1 & 2) 4 times  
N.C.

(Shout:) Re spect! Walk!

N.C. Eb5 F5 F#5 F5 Eb5 N.C. Bb5 N.C. Ab5

Oo, what did you say?— Re spect!

N.C. Db5 N.C. Eb5 F5 F#5 F5 Eb5 N.C. Eb5 F5 F#5 F5 Eb5

Walk! Are you talk-in' to me? Are you talk-in' to me?—

*w/Rhy. Fill 1 (Gtr. 1)*

Outro:  
N.C. E5 Eb5 D5 E5 Eb5 D5 E5 Eb5 D5 E5 Eb5 D5

Walk on home,—— boy.——

PM. ....

TAB

E5 Eb5 D5 E5 Eb5 D5 E5 Eb5 D5 E5 Eb5 D5

PM. ....

TAB

N.C. E5 Eb5 D5 E5 Eb5 D5 N.C. E5 Eb5 D5 E5 Eb5 D5

PM. ....

TAB

N.C. E5 Eb5 D5 E5 Eb5 D5 N.C. E5 Eb5 D5 E5 Eb5 D5

PM. ....

TAB

*Play 7 times and fade*

# WAR NERVE

\*All gtrs. tuned down approx. 1½ steps:

⑥=C♯ ③=E  
⑤=F♯ ②=G♯  
④=B ①=C♯

Words and Music by  
VINCENT ABBOTT, DARRELL ABBOTT,  
PHILIP ANSELMO and REX BROWN

Moderately: Tempo I (♩ = 100)

Intro:

\*\*Gtrs. 1 & 2 N.C. E5

*f* 1/2 1/2

\*Pitch falls somewhere between 1 & 1½ steps down.  
\*\*Two gtrs. arr. for one.

Rhy. Fig. 1

F5

end Rhy. Fig. 1

Tempo II (♩ = 100)

C5 G/B A5 F5 E5 G5 1/4

P.M. 1/4

War Nerve - 7 - 1  
0223B



[illegible]

**Verses 1 & 2:**  
**w/Rhy. Fig. 2 (Gtrs. 1 & 2) 8 times**

1. Fuck the world— for all it's worth, ev - 'ry inch— of plan - et Earth. —  
 2. See additional lyrics

Fuck my - self, don't leave me out, don't get in - volved, — don't cor - ner me. In - side ul - cer,

un - just bas - tards, file out face first. Meet the lies— and see— what you are. —

**Chorus:**  
N.C.(E5)

Chorus:  
N.C.(E5) (Bb5) (E5)

It's forc - ing you down—

Gtrs. 1 & 2

TAB

4 4 4 2 4 6 (0) 6 9 6 9 2 6 (0) 5 7 7 5 7 6



(B $\flat$ 5) (E5) (B $\flat$ 5)

and it's grind-ing a - gainst— you. Let the war nerve break,-

1/2

Tempo I (♩. = 100)

To Coda ♪ Interlude 1: N.C.(E5)

TAB

(0) 6 9 0 3 2 0 (0) 4 4 2 4 (0) 6 9 0 3 2 0

(E5) (B $\flat$ 5)

oh. ——— For ev - 'ry fuck-in' sec-ond the pa-thet -

Riff A

grad bend 1 2 3

1/2 1/2 1/2

TAB

(0) 5 7 7 5 7 6 (0) 11 0 11 11 0 11

ic me - di - a piss - es on me and judg - es what I am in one par - a - graph. Look

1/2 1/2 1/2 1/2

TAB

11 0 11 11 0 11 11 0 11 11 0 11

(B $\flat$ 5) (A5) (G5) (E5)

here! Ah, fuck you all! ———

end Riff A

1/2 1/2 1/2 1/2

TAB

11 0 11 5 5 3 11 0 11 11 0 11

B5 F5

Tempo 1 (♩. = 100)

Interlude 2:

⊕ w/Riff A (Gtrs. 1 &amp; 2) 2 times

Coda N.C.(E5)

All the mon-ey in the fuck - ing world could - n't buy me a sec - ond of

trust, or one ounce of faith in an - y - thing you're a - bout!

Fuck you all!

Bridge 1:

w/Rhy. Fig. 1(Gtrs. 1 &amp; 2) 2 times

E5

(B♭5) (A5) G5

E5

(B♭5)

(A5)

(G5)

E5

(B♭5)

(A5)

(G5)

E5

(B♭5)

(A5)

(G5)

Feel \_\_\_\_\_ flow \_\_\_\_\_ and I \_\_\_\_\_ will.

Noth - ing is worth the sleep that I've lost, a - pol - o - gies are un - ac - cept - a - ble now. A

blis - tered re - venge a - waits in me, this is fuck - ing love - less!



**w/RIFF C (Gtrs. 1 & 2)**

**w/RIFF B (Gtrs. 1 & 2) 2 times**  
N.C.(E5)

in jail in - stead. Hate! Hate!

**w/RIFF C (Gtrs. 1 & 2) 2 times**  
N.C.(F5)

Hate! Hate! Lord knows there's worse,

**Tempo I (♩ = 100)**  
**Interlude 4:**  
**w/RIFF A (Gtrs. 1 & 2)**  
N.C.(E5)

ig - nore the curse. Arr!

Blah! Uh! Uh! Uh! Ah, fuck you

**Outro:**  
E5 B♭5 A5 G5 E5 B♭5 A5 G5 E5 B♭5 A5 G5

(1st time only) all!

**Gtrs. 1 & 2**

1. 2. 3.

E5 F5 E5

**Verse 2:**  
Expect the worst, you bleeding heart,  
But kill me first before it starts.  
Yes, my cock is getting hard,  
We are born different after all.  
Invite mayhem, produce weapons.  
Shout out, burn down,  
No CNN or media now.  
(To Chorus:)

# WHERE YOU COME FROM

Words and Music by  
VINCENT PAUL ABBOTT, DARRELL LANCE ABBO  
PHILIP HANSEN ANSELMO and REX ROBERT BROW

Tune all gtrs. down one whole step:

⑥=D ③=F  
⑤=G ②=A  
④=C ①=D

Moderate metal ♩ = 108

Intro:

N.C.

\*Gtrs. 1 & 2 (w/dist.)

\*Two gtrs. arranged for one gtr.

Where You Come From - 13 - 1  
0223B

© 1997 WARNER-TAMERLANE PUBLISHING CORP.,  
COTA MUSIC, INC. and VDPR MUSIC  
All Rights Administered by WARNER-TAMERLANE PUBLISHING CORP.

System 1: Treble clef staff with a whole rest. Middle staff with a melodic line featuring a trill (tr) and a wavy line. Bass staff with a melodic line and a wavy line. A.H. is written above the middle staff.

System 2: Treble clef staff with a whole rest. Middle staff with a melodic line featuring a trill (tr) and a wavy line. Bass staff with a melodic line and a wavy line. A.H. is written above the middle staff.

System 3: Treble clef staff with a whole rest. Middle staff with a melodic line featuring a trill (tr) and a wavy line. Bass staff with a melodic line and a wavy line. A.H. is written above the middle staff.

E5

1. It's

w/trem. bar -1

staccato throughout

\*l. ....-1 r. ....-1 l. ....-1 r. ....-1 l. ....-1 r. ....-1

\*Gtrs. 1 & 2 panned left and right.

**Verses:**

strange to be a - round a - gain, — but not the

2. See additional lyrics

The image shows a musical score for the song 'The Old Folks at Home'. It consists of three staves. The top staff is a vocal melody in treble clef, with lyrics 'strange to be a - round a - gain, — but not the'. The middle staff is a guitar accompaniment in treble clef, featuring a rhythmic pattern of eighth and sixteenth notes. The bottom staff is a guitar tablature line, labeled 'TAB' on the left, showing fret numbers (0, 7, 5, 3) and a key signature change to one flat (Bb) indicated by a flat symbol on the first line.

bas - tard in the skies. I was

ask - ing for it all, \_\_\_\_\_ be - in'

dragged down the road. \_\_\_\_\_ Call it wis - dom, call it ig - no - rance. \_\_\_\_\_

## Pre-Chorus:

But it's still a - live.

A.H.

TAB

0 3 6 0 3 5 5 3 0 6 5 3 0 14

Ab5 F5 N.C.

E7

And it's in me now.

hold

TAB

0 3 6 0 3 5 5 3 0 6 5 3 0 0 3 6 0 3 5 5

Ab5 F5 N.C.

E5

And it lives and breathes, — but I can't give a fuck.

w/trem. bar

-1½ +1½

TAB

5 3 0 6 5 3 0 (0) (0) 0 3 6 0 3 5 5 3 0 6 5 3 0 2

## Chorus:

N.C.

I've got a big mouth, —

Bkgd. vcl: I've got a

TAB

5 0 7 5 0 7 5 0 5 0 7 5 0 7 5 0 3 0 5 0 6 5 3 0 5 7



big mouth. \_\_\_\_\_ and there's a lot to learn \_\_\_\_\_

A.H. 1

TAB 5 0 7 5 0 7 5 0 5 0 7 5 0 7 5 0 3 0 5 0 0 5 3 0 5 (5)

Lot to learn, \_\_\_\_\_ oo, oh. \_\_\_\_\_ from a bot-tle of whis - key. —

tr

TAB 5 0 7 5 0 7 5 0 5 0 7 5 0 7 5 0 3 0 5 0 0 5 3 0 0 (2)

To Coda ☼ 1.

From a bot-tle of whis - key. \_\_\_\_\_ It's where you come from. —

TAB 5 0 7 5 0 7 5 0 5 0 7 5 0 7 5 0 3 0 5 0 0 5 3 0 0

[illegible]

2.  
N.C.

2. A

It's where you come from,—

TAB

2 2 2 2 2 2 2 2 2 2 X X

3 3 5 6 5 3 5 3

— it's where you come from, — it's where you come from, — it's where you come from, —

A.H.

TAB

3 5 6 5 3 5 0 3 5 6 5 3 5 0 3 0 5/7 3 5 6 5 3 5 0



8va.....

T  
A  
B

\*Tap notes with edge of pick.

T  
A  
B

grad. release  
2 1/2

T  
A  
B

Half-time feel

T  
A  
B

w/vcl. ad lib.

T  
A  
B

E5 G5 E5

I fell in front of my friends, I dropped out in front of the world.

Gtrs. 1 & 2

8va

A.H.

TAB

*D.S. ♯ al Coda*

You call that su - per - nat - u - ral, it ain't!

random pick slides down neck

TAB

Faster  $\text{♩} = 152$ 

Coda N.C.

N.C.

It's where.

Gtrs. 1 & 2

partial P.M.

TAB

3 0 5 0 6 5 3 0 5 6 7 5 6 7 5 6 7 5 6 7

Black wings will weath - er your flight.

G5 F5

partial P.M. hold open string partial P.M.

TAB

5 6 7 5 6 7 5 6 7 5 6 7 5 6 7 5 6 7 5 6 7 5 6 7

For some, there's no sec - ond

Bb5 Ab5

partial P.M. hold open string

TAB

5 6 7 5 6 7 5 6 7 5 6 7 5 6 7 5 6 7 5 6 7 5 6 7

time, fol - low - ing paths of your

G5 F5

partial P.M. partial P.M.

TAB

5 6 7 5 6 7 5 6 7 5 6 7 5 6 7 5 6 7 5 6 7 5 6 7

[illegible]

*poco accel.*

T  
B

The musical score consists of three staves. The top staff is a vocal melody in 4/4 time, starting with a whole rest followed by a half note G4, then a quarter note A4, and finally a dotted quarter note Bb4. Above the final two notes are the chord symbols Bb5 and Ab5. Below the staff, the lyrics "It's where you come from." are written. The middle staff is a guitar accompaniment in 4/4 time, featuring eighth-note triplets. It begins with a D#4 octave pedal point and plays eighth-note triplets of E4-F#4-G#4, F#4-G#4-A4, G#4-A4-Bb4, and A4-Bb4-C4. The bottom staff is a guitar tablature corresponding to the middle staff, showing fret numbers 5, 6, 7, and 8 for the various notes.

Watch your eyes, no.

Bb5 C5

Where you come from.

TAB

5 6 7 5 6 7 5 6 7 5 6 7 5 6 7 5 6 7 8 8 10 10

Outro: G5 F5

Way back. —

TAB

5 6 7 5 6 7 5 6 7 5 6 7 5 5 9 9

G5 Bb5 Ab5

It's where you come

TAB

0 0 0 0 0 0 0 0 0 0 0 0 8 8 6 6

G5 F5

from. Where is it? —

TAB

5 6 7 5 6 7 5 6 7 5 6 7 5 5 9 9



*Start fade* G5 Bb5 C5

It's where you come from.

G5 F5

It's where you come from.

G5 Bb5 Ab5 *Fade*

It's where you come from.

*Verse 2:*  
 A remedy to the curse,  
 On harder waves control.  
 Look at what's around,  
 I just can't lie around,  
 Feeling sorry for myself.

*Pre-Chorus:*  
 But it's still alive,  
 And it's in me now.  
 And it lives and breathes,  
 But I could care less.  
 (To Chorus:)